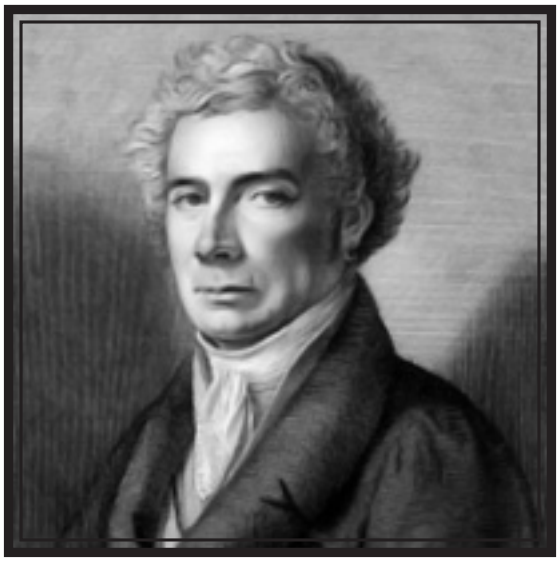
# Joseph Küffner

(1776-1856)



# Concerto for Viola & Orchestra

Op. 139

PIANO REDUCTION

Edited from the original parts
by Alan Bonds

## Joseph Küffner (March 31, 1776 - September 9, 1856)

Küffner was a popular German composer who firstly worked as a concert master and conductor in the German & Austrian episcopes (remnants of the Holy Roman Empire).
To begin with he was employed (from 1797) as a chamber musician in Würzburg, and later, after it was absorbed by Bavaria (from 1802), as a conductor of military music.
He composed many operas, symphonies and a great deal of chamber music. As an enthusiastic guitarist a lot of his chamber music contains the guitar (like Paganini). Note that this piece is Opus 139.
His Quintet in B flat, Op. 32, was previously ascribed to Weber. This is probably an indication of his craftsmanship.

**This score**
This score & parts are taken from the original parts, originally published by Schott in 1825, made available in facsimile at the ISMLP (Petrucci) website, from scans made by the SLUB Dresden project.
It is entitled *Concert pour Alto Viola avec accompagnement de deux Violons, Alto, Violoncelle & Contrebasse, Flûte obligé, deux Hautbois, deux Bassons, deux Cors, deux Trompettes & Timbales* and is dedicated to *Monseigneur Albrecht, Prince regnant de Sayn-Wittgenstein Berlebourg.*
The parts reveal that the oboe parts are interchangeable with clarinet (in C), a fairly common practice in the early 19th century.
Sadly, the full score does not seem to exist and I have had to re-assembled it from the parts. Thankfully the engraving of the parts by Schott is truly beautiful musical calligraphy. mostly clear and accurate. There are one or two tiny mistakes. Because of the limitations of the pre-formed engraving tools used to mark slurs, they are sometimes ambiguous and frequently inconsistent. Having re-assembled the full score I have attempted to rationalize most of them. Curious performers should consult the original parts if you think I have misinterpreted them.
Of particular historical interest to viola players are the fingerings in the solo part which seem to have been engraved, not later interpolated. I have included most of them in the solo part although it is unlikely all of them will be used. They show how much sliding was employed, and especially the use of harmonics.
Also of historical interest is the use of extended 'accent' markings, not confined to just one note but sometimes extending over a whole bar. This is an indication of the subtle difference between accents as nuances and the range of other accentuations like *sf*, *fz* and *fp*. Also of interest is the use of *rinf* over a whole group of notes, not just one. In some of the parts the *rinf* symbol is clearly centred over the whole bar.
It is also historically interesting to note that the *cantabile* passages are clearly marked to be taken a little slower than the opening brisk tempo.
The bowings in the solo part mostly work well, although the ambiguity of the slurs often means making personal decisions.
In some places I have removed redundant accidentals (more than one per bar) to accord with contemporary engraving practice. In some places I had to insert some cautionary accidentals.

My impression of the assembled score is that, despite some innaccuracies by the engravers, it received meticulous attention. The parts are written consistently in accord with the highest theoretical principles. It is the work of a highly educated professional composer who really knew his craft and especially his orchestration. The peculiar problems of accompanying the solo viola are very skillfully addressed.
It may not be as intuitively 'inspired' as Mozart or Beethoven, but rather seems to have been written in the 'popular' style of Rossini, Paganini or Weber. This was the spirit of the times. Remember Beethoven railing against this 'populist' tendency.

However it seems a really enjoyable work, worthy of study by all serious viola students.
I hope you enjoy the edition.

Alan Bonds
Perth, Western Australia
June 2016
abonds@swiftdsl.com.au

# CONCERT

pour

# Alto Viola

avec accompagnement de

deux Violons, Alto, Violoncelle & Contrebasse,
Flûte obligé, deux Hautbois, deux Bassons, deux Cors,
deux Trompettes & Timbales

composé et respectuesement dédié
à
son altesse Serenissime

MONSEIGNEUR ALBRECHT

Prince regnant de Sayn – Wittgenstein Berlebourg.

PAR

J. KÜFFNER.

N.° 2029. Oeuv: 139. Pr: fl 4. kr 30. fl 10.

Propriété des Editeurs.

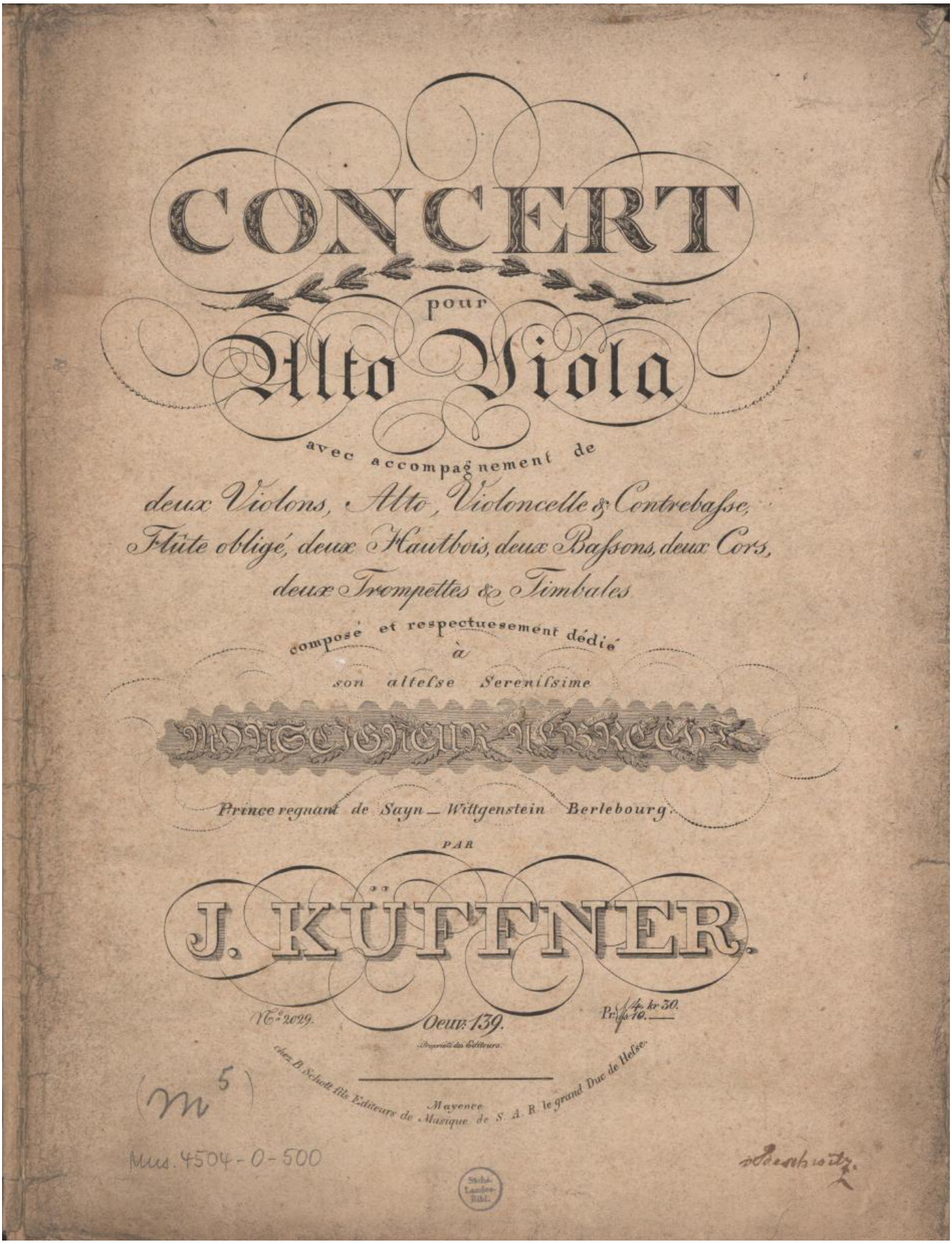
chez B. Schott fils Editeurs de Musique de S. A. R. le grand Duc de Hesse.

Mayence

(M 5)

Mus. 4504-0-500

Sächs. Landes-Bibl.



# CONCERTO FOR VIOLA

Joseph Küffner
Op. 139 (1825)

**Allegro**

TUTTI

Viola solo

*p* *dolce*

**Allegro**

Piano

*p*

6

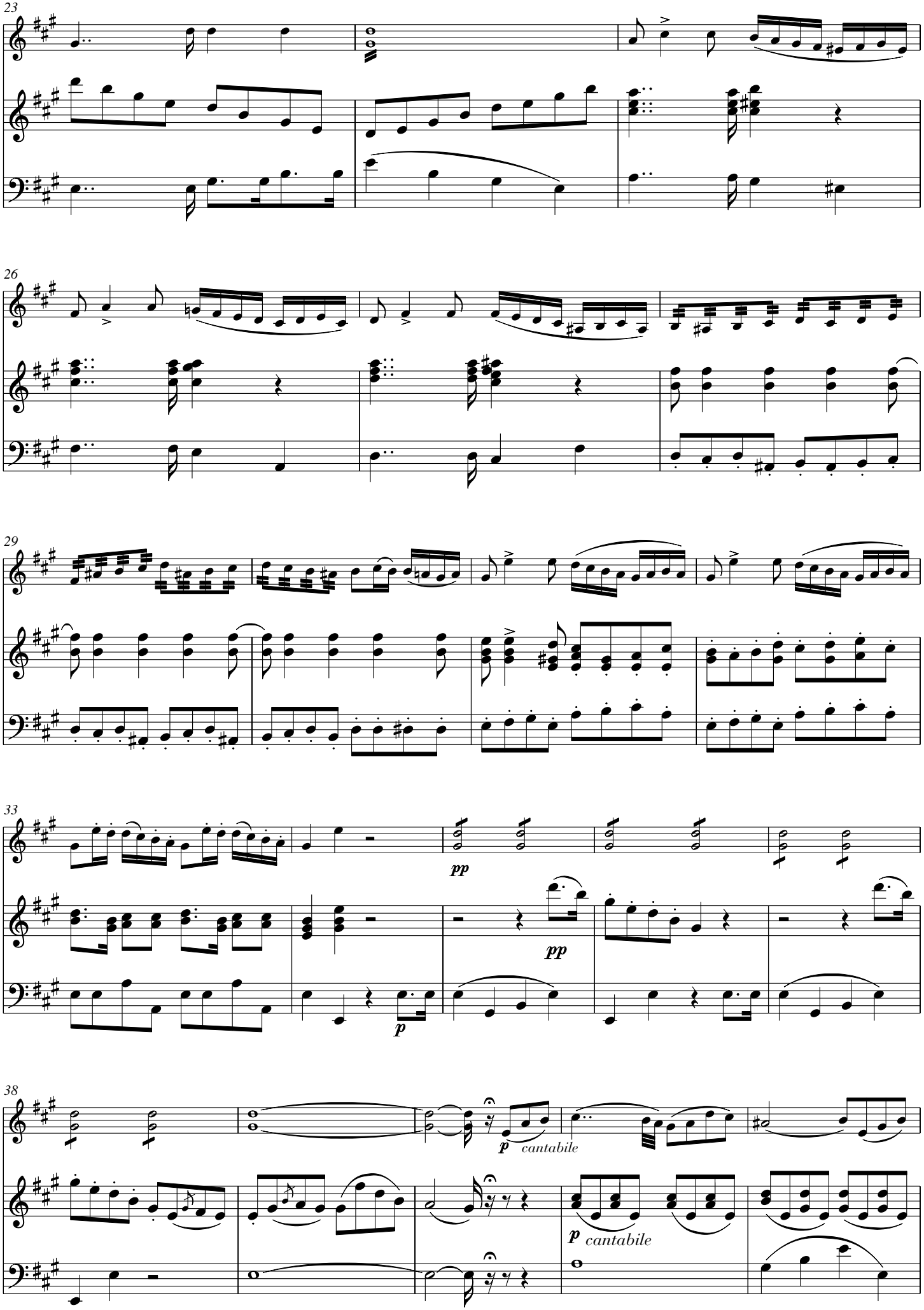
11

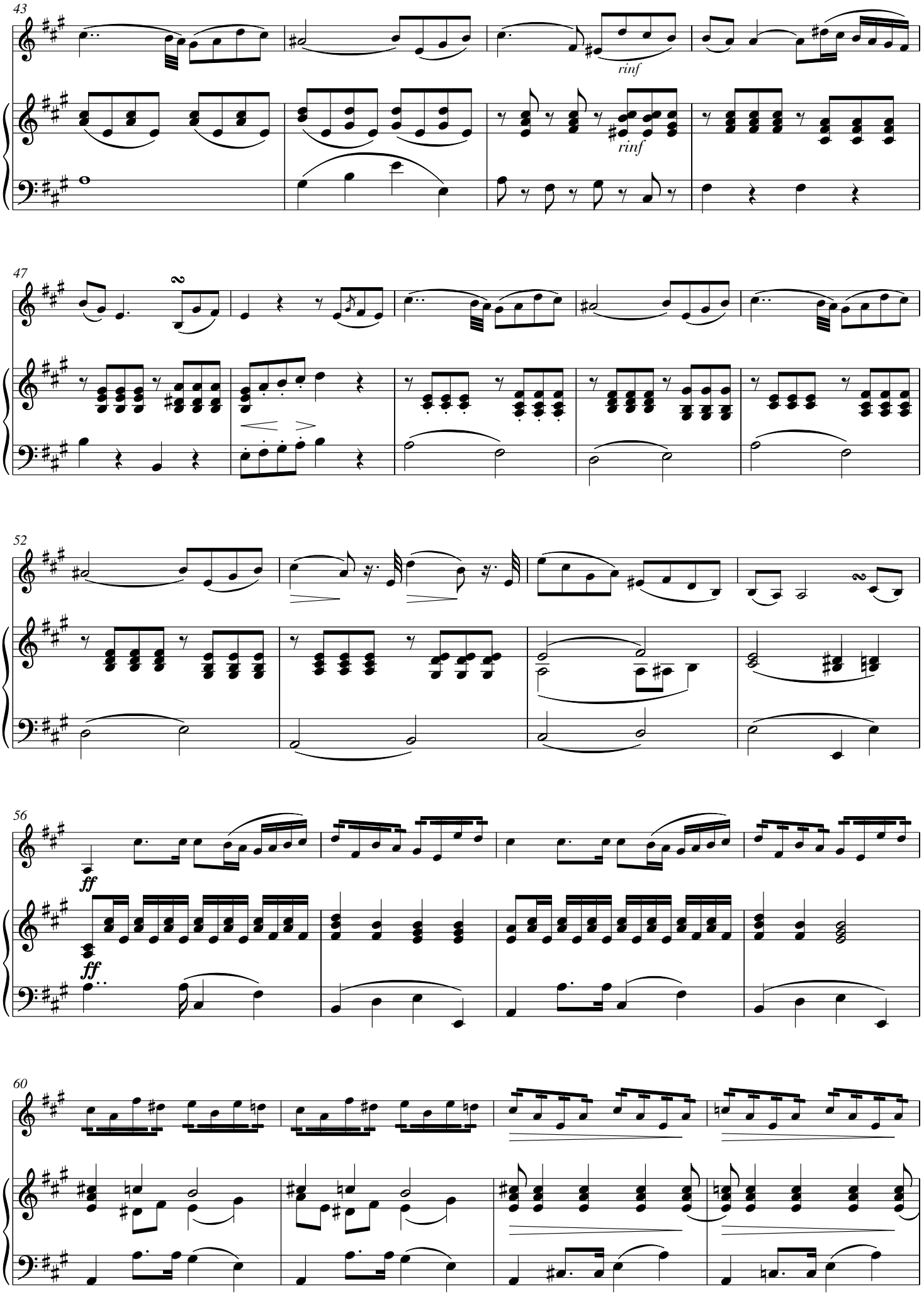
15

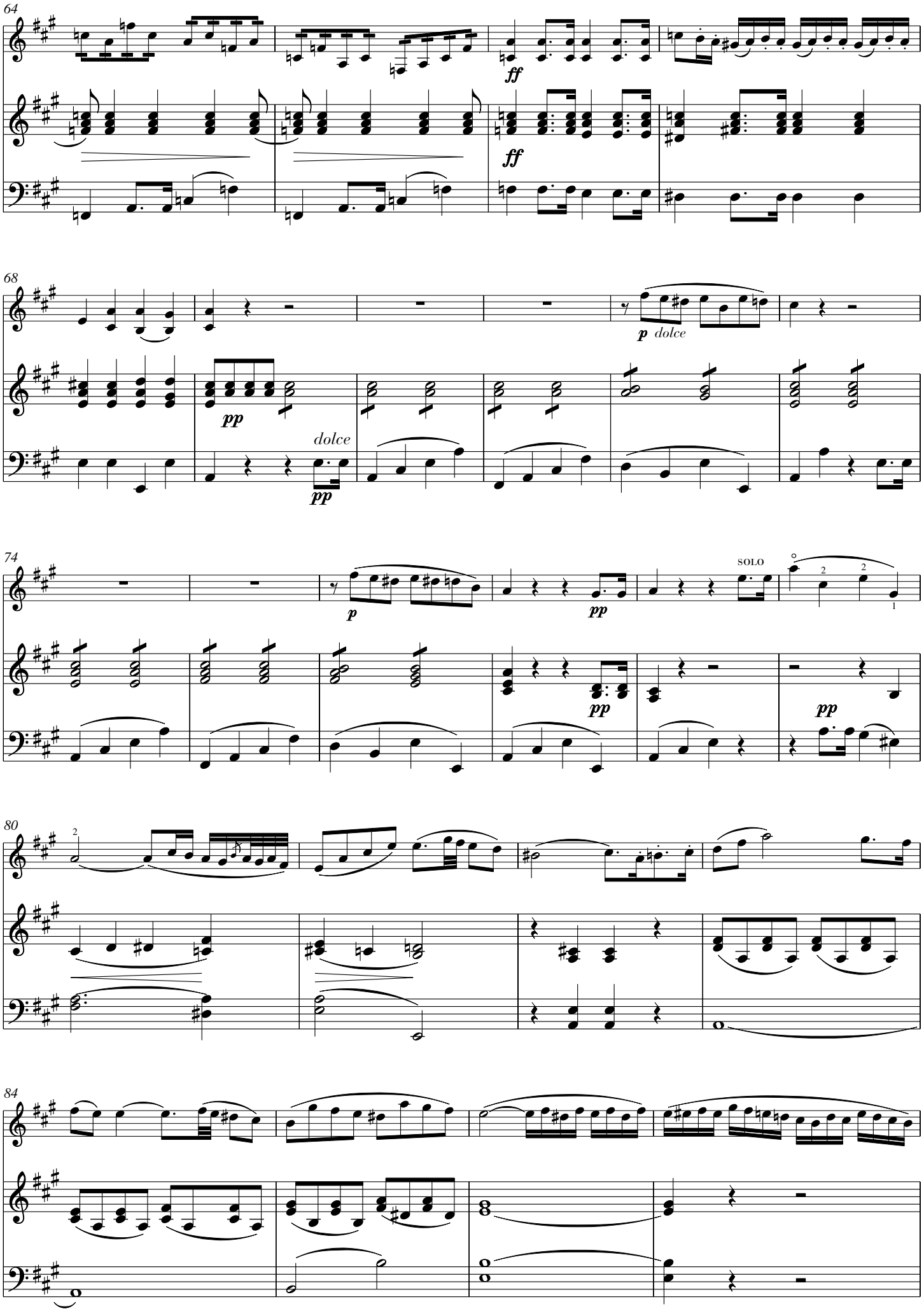
*ff*

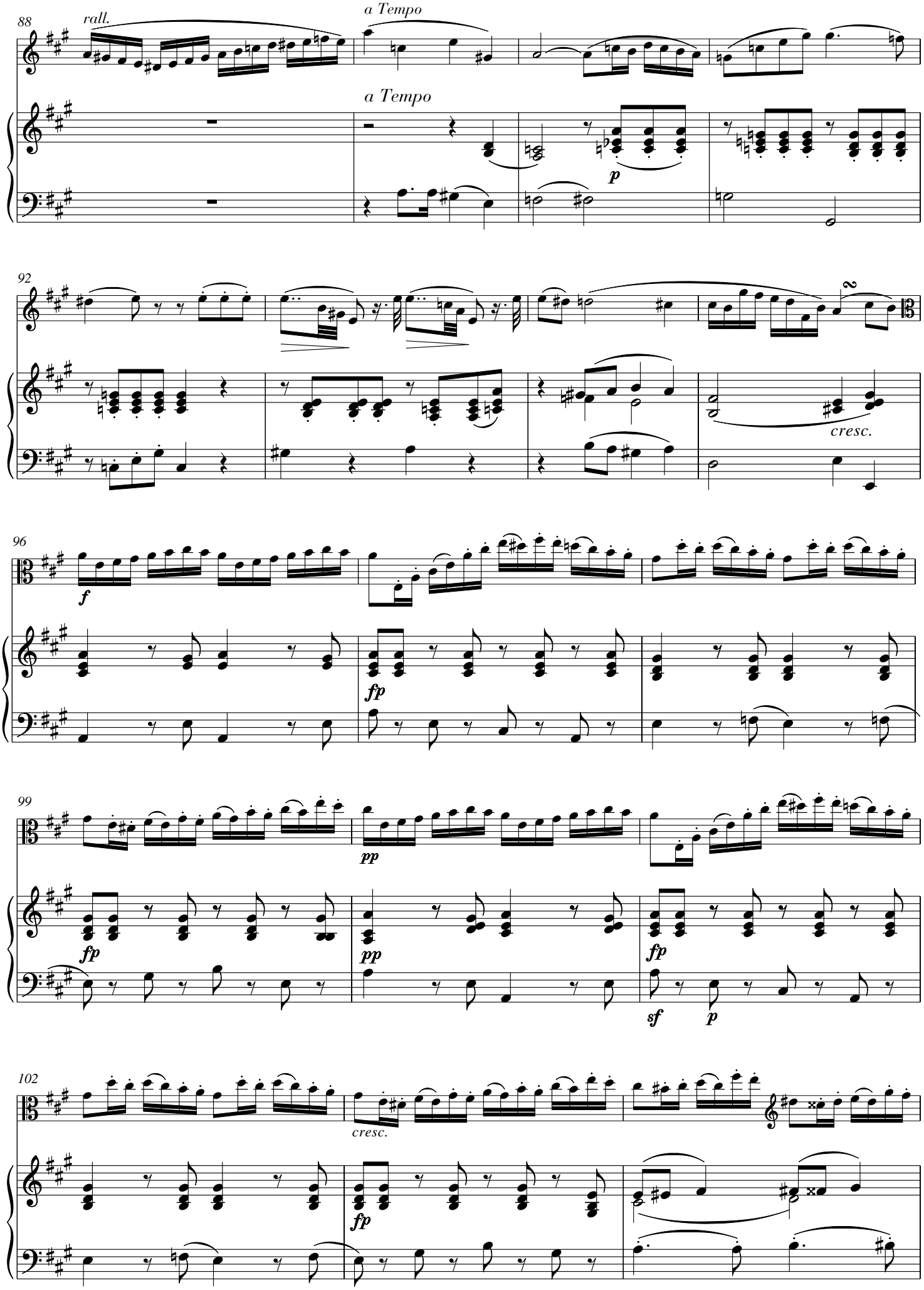
*ff*

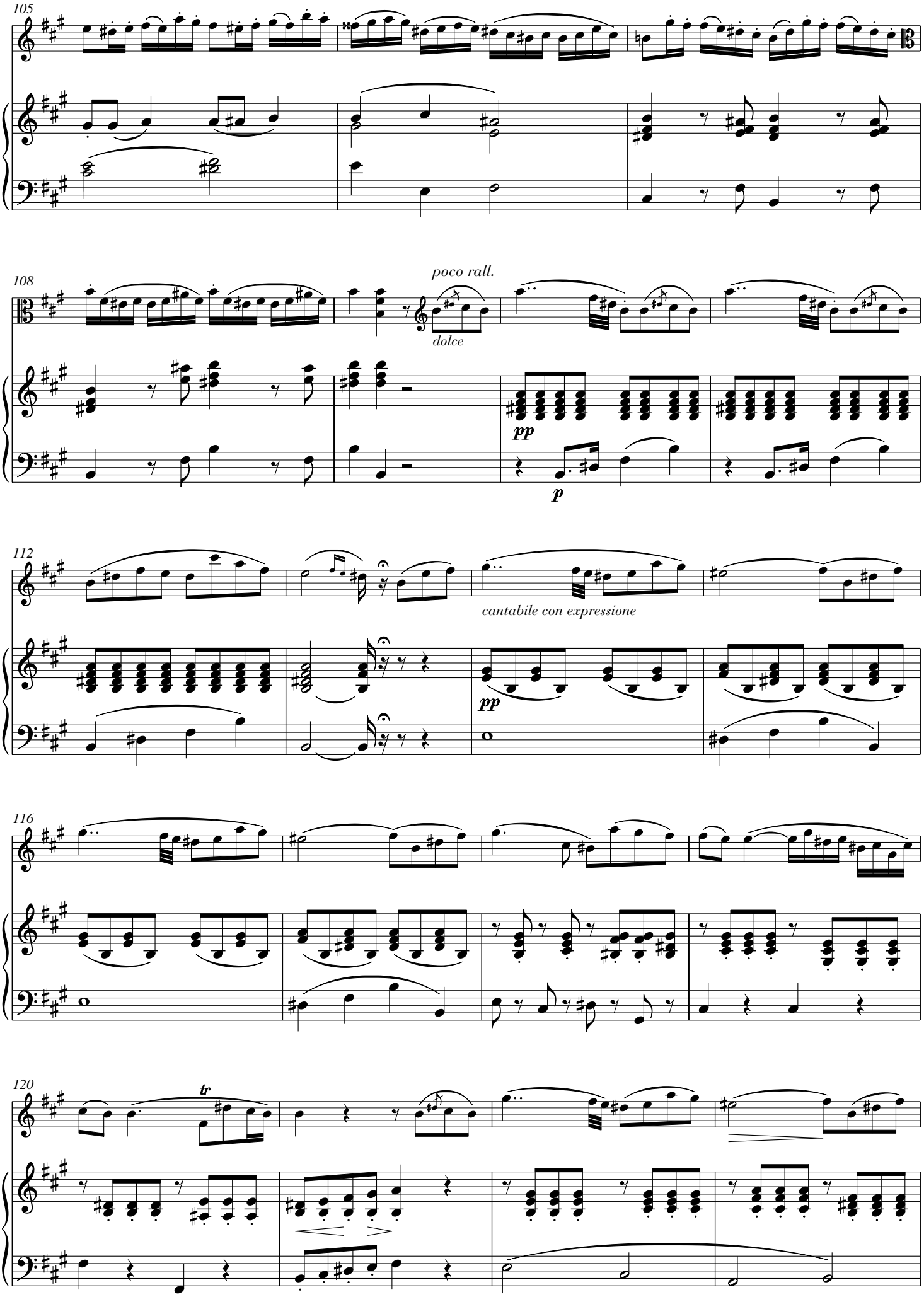
19

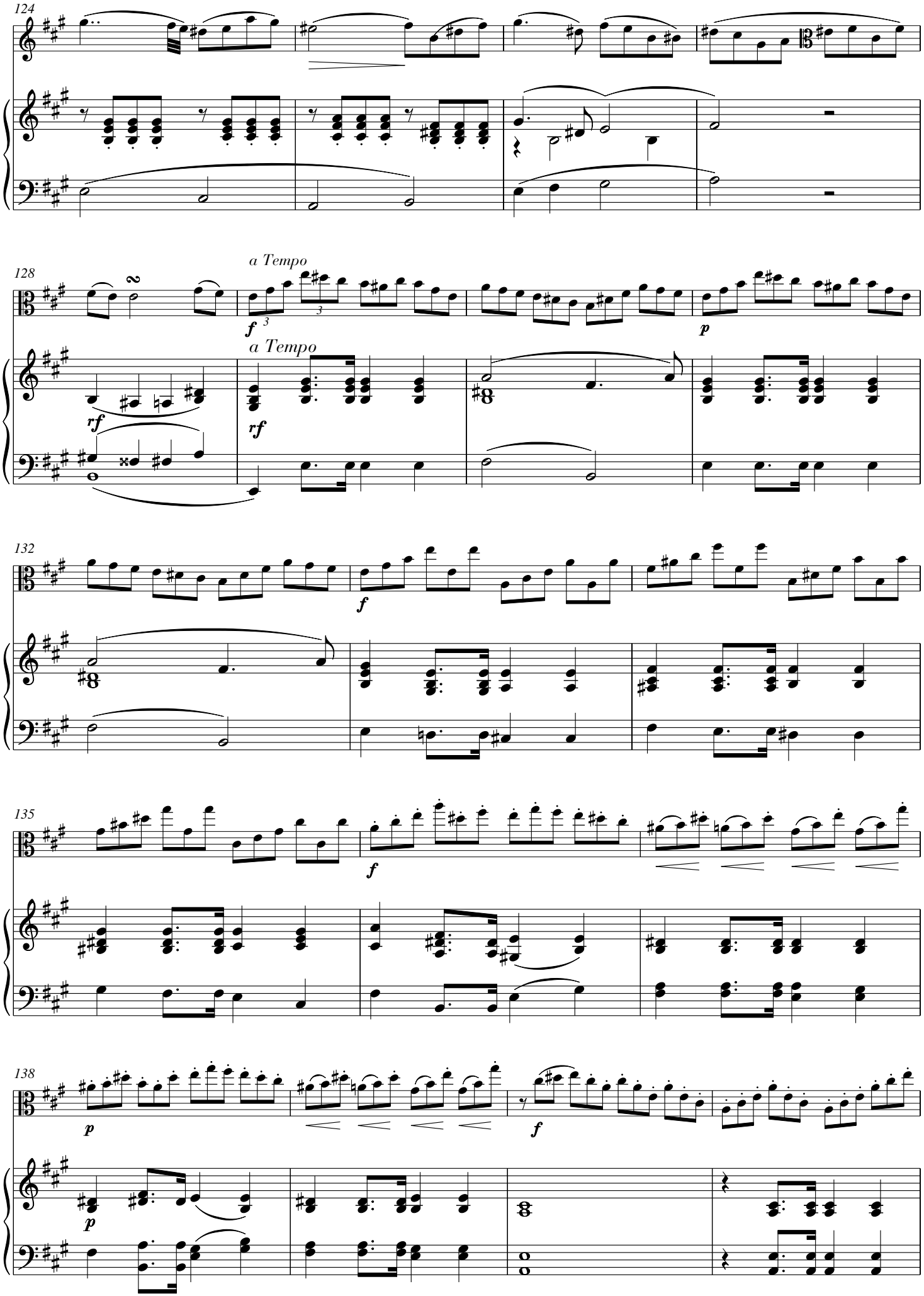

23
26
29
33
pp
pp
p
38
p cantabile
p cantabile

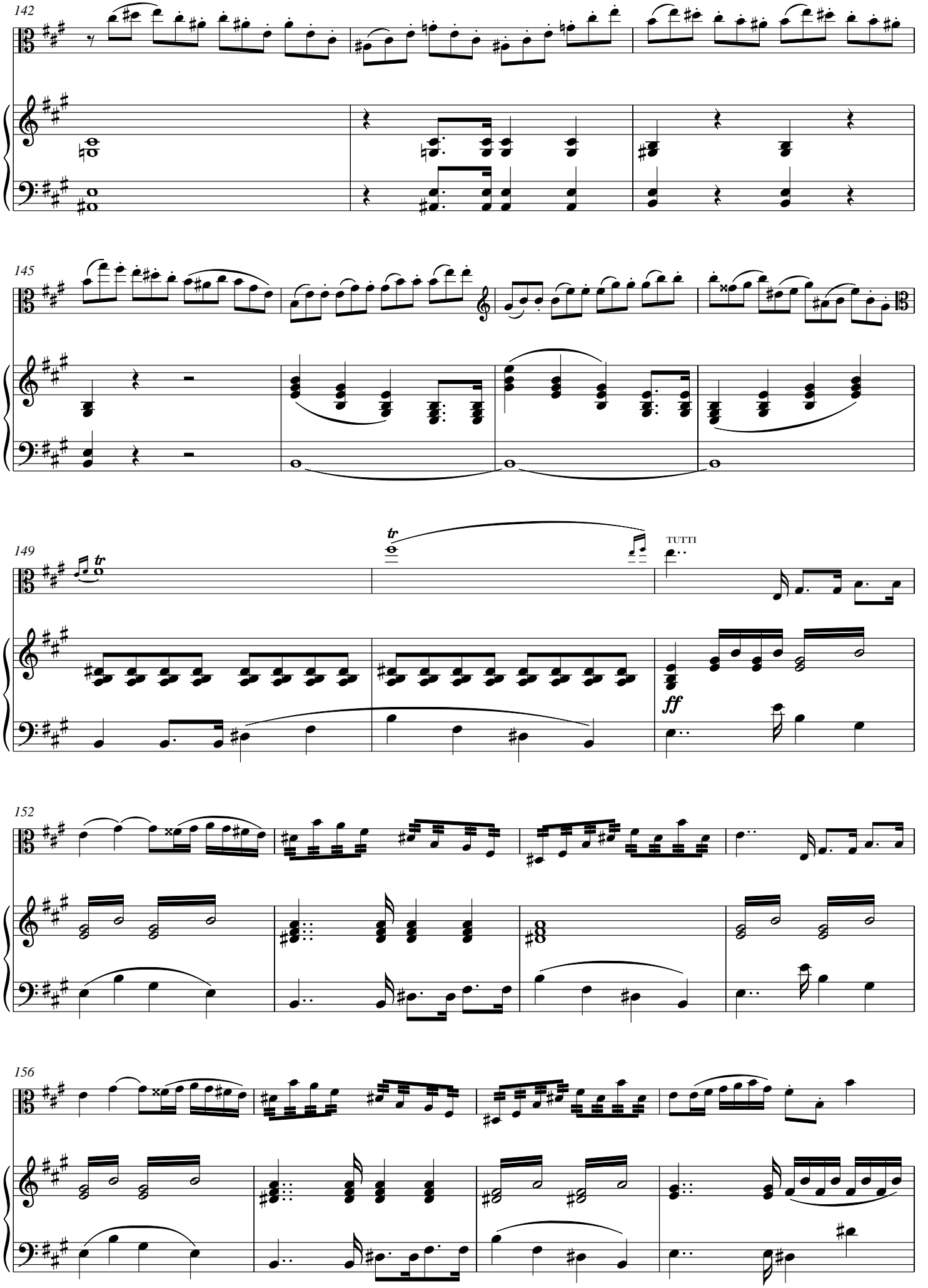

43
rinf
rinf
47
52
56
ff
ff
60

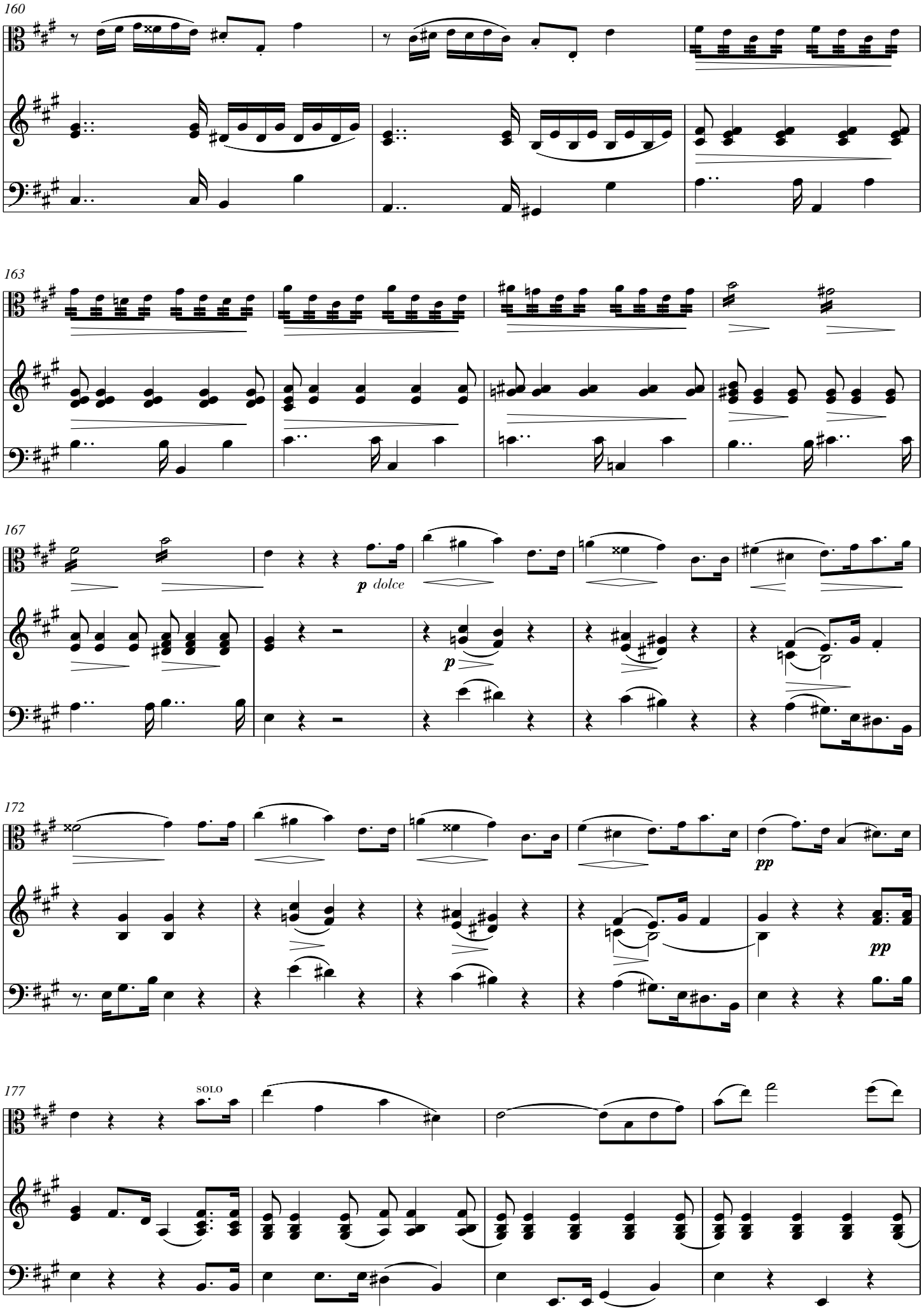

64
ff
ff
68
p dolce
pp
dolce
pp
74
p
pp
SOLO
pp
pp
80
84

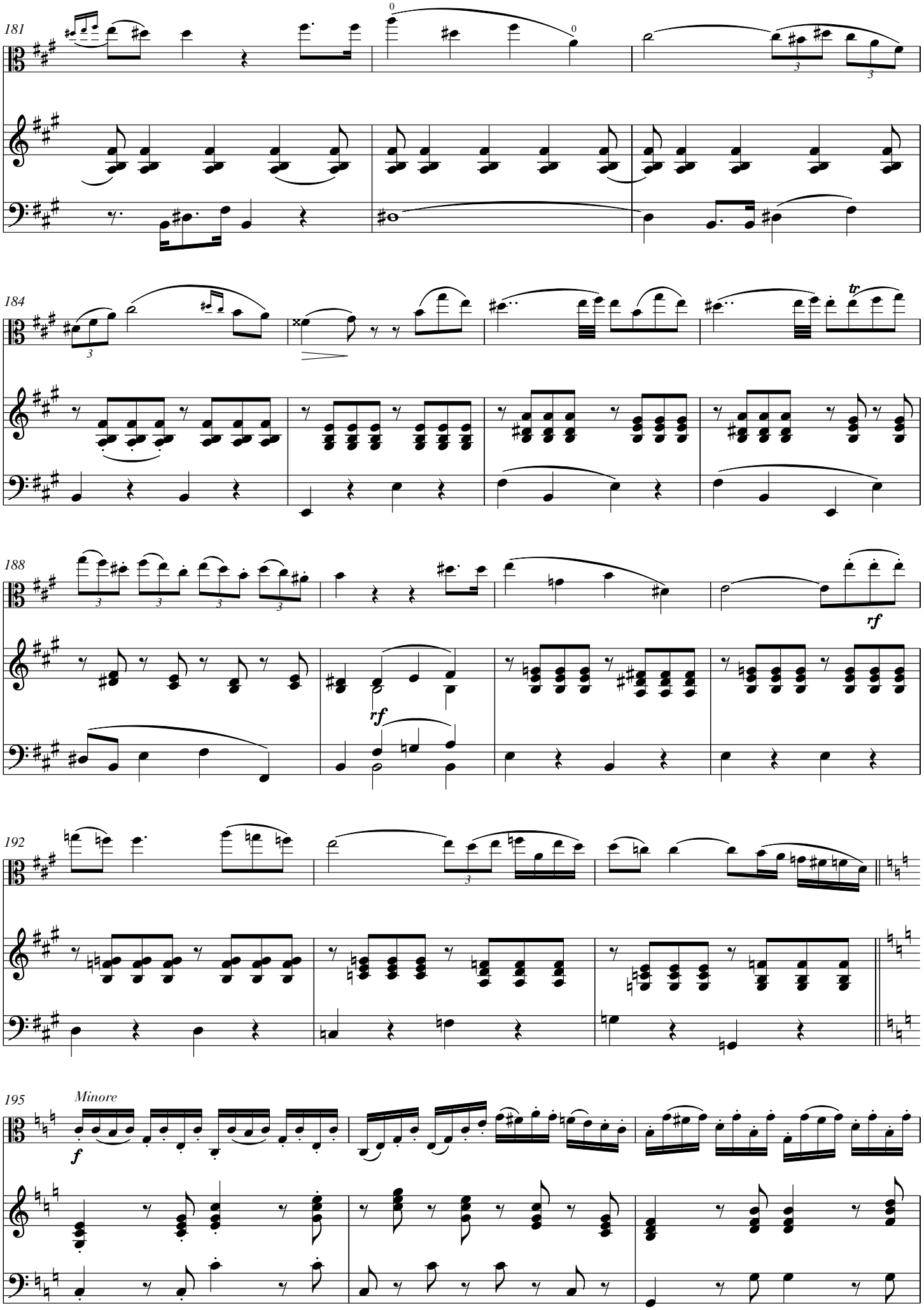

88
rall.
a Tempo
a Tempo
p
92
cresc.
96
f
fp
99
fp
pp
fp
pp
fp
sf
p
102
cresc.
fp

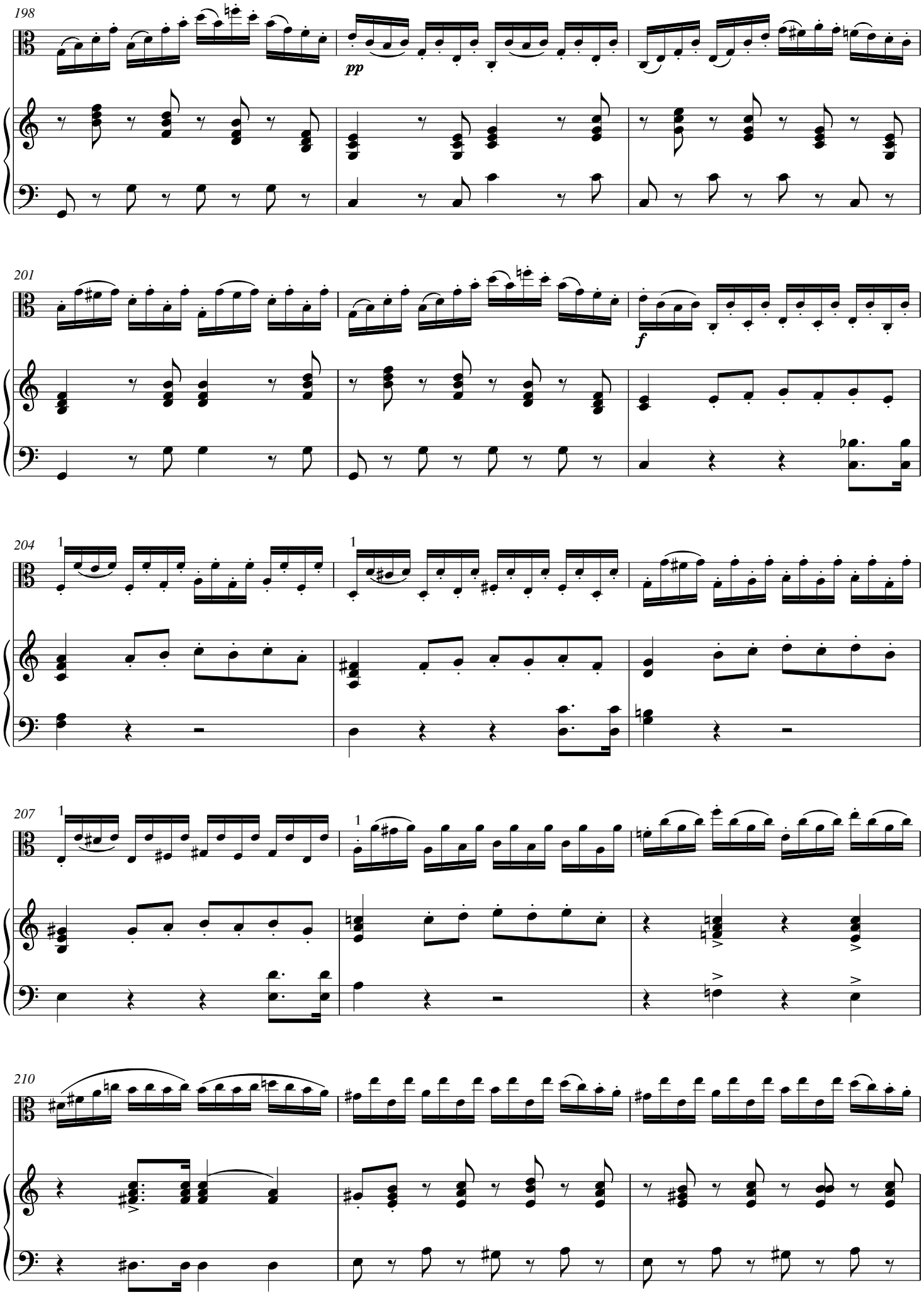

105
108
poco rall.
dolce
pp
p
112
cantabile con expressione
pp
116
120
tr

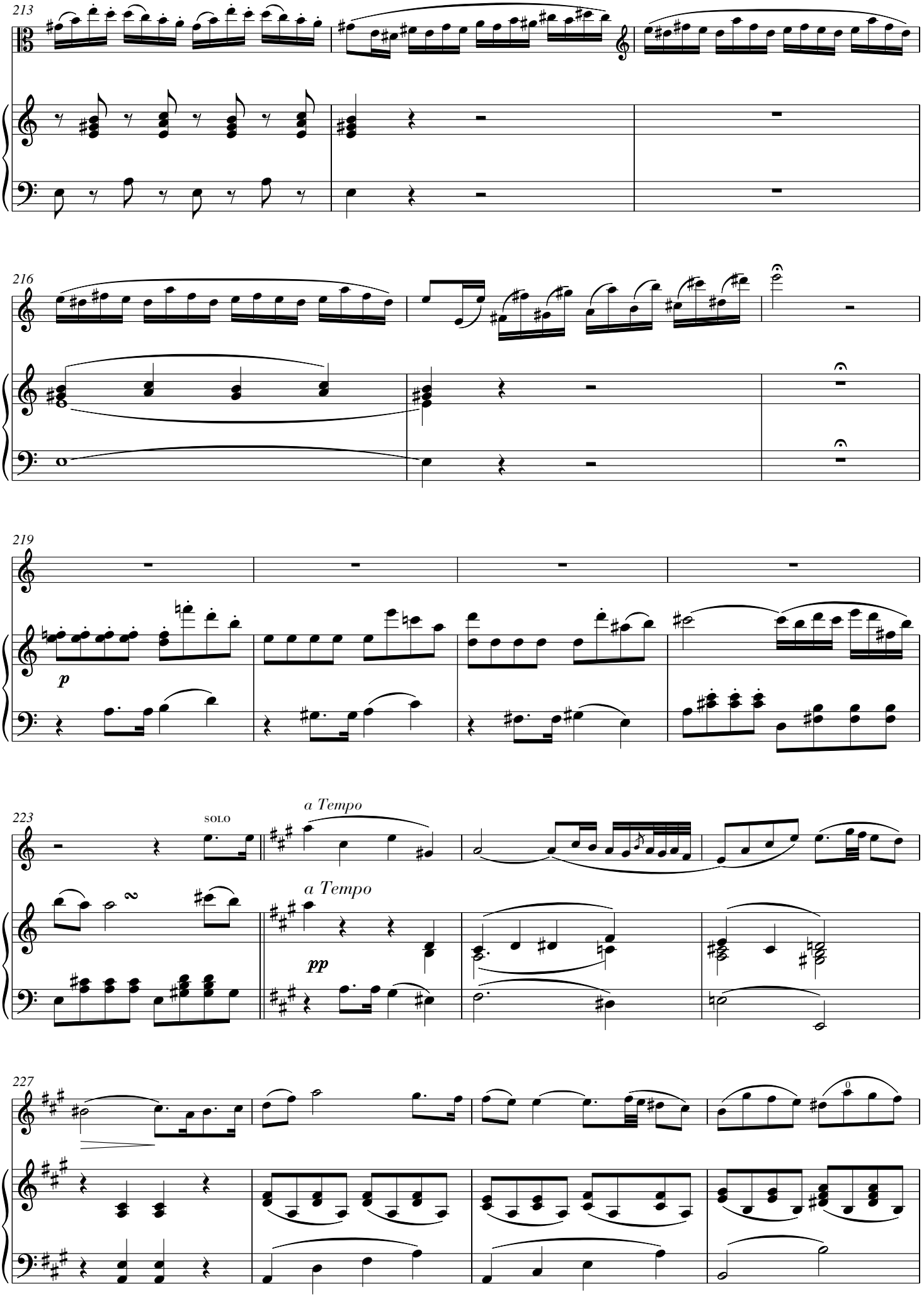

124
128
a Tempo
a Tempo
132
135
138

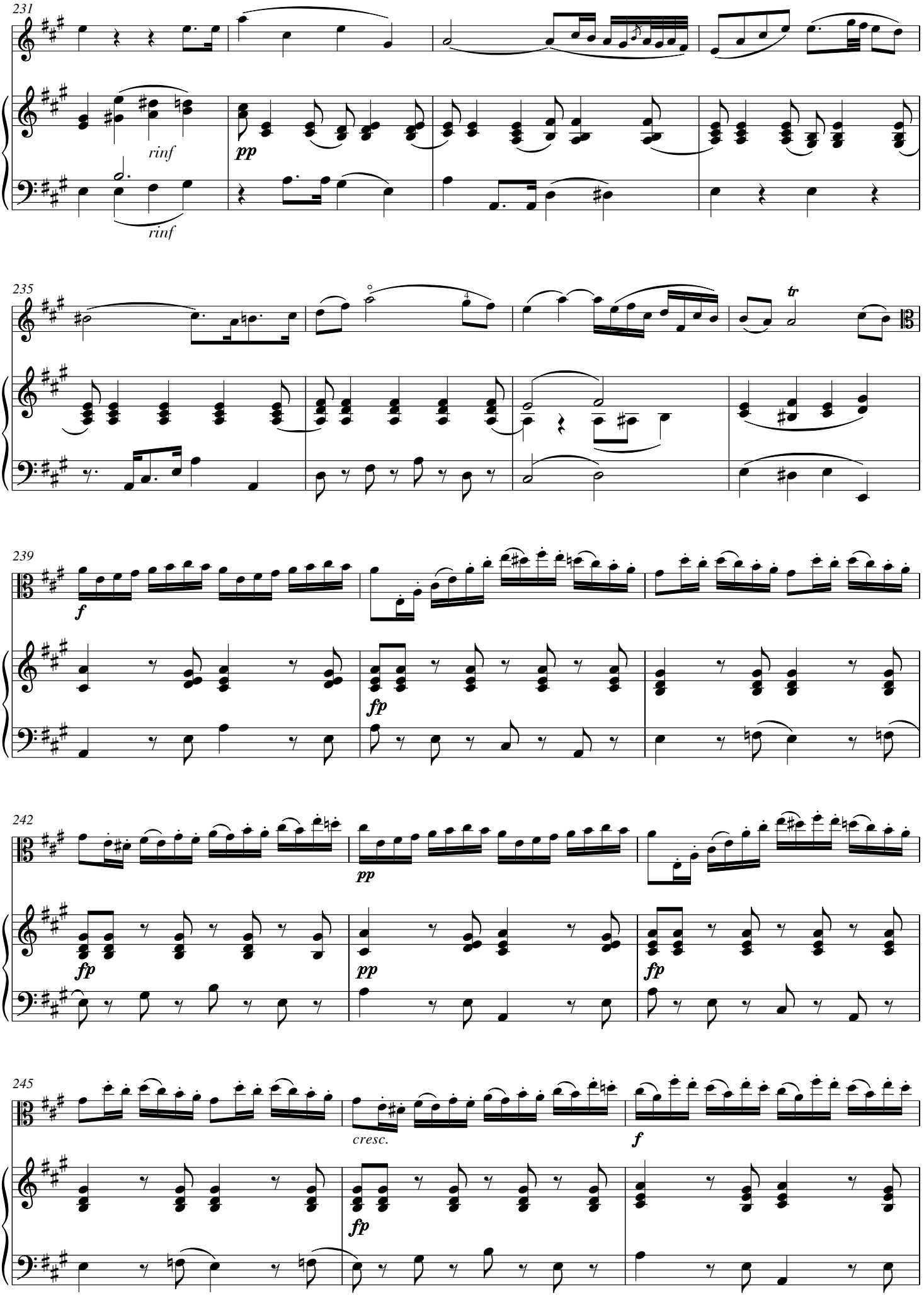

142
145
149
tr
TUTTI
ff
152
156

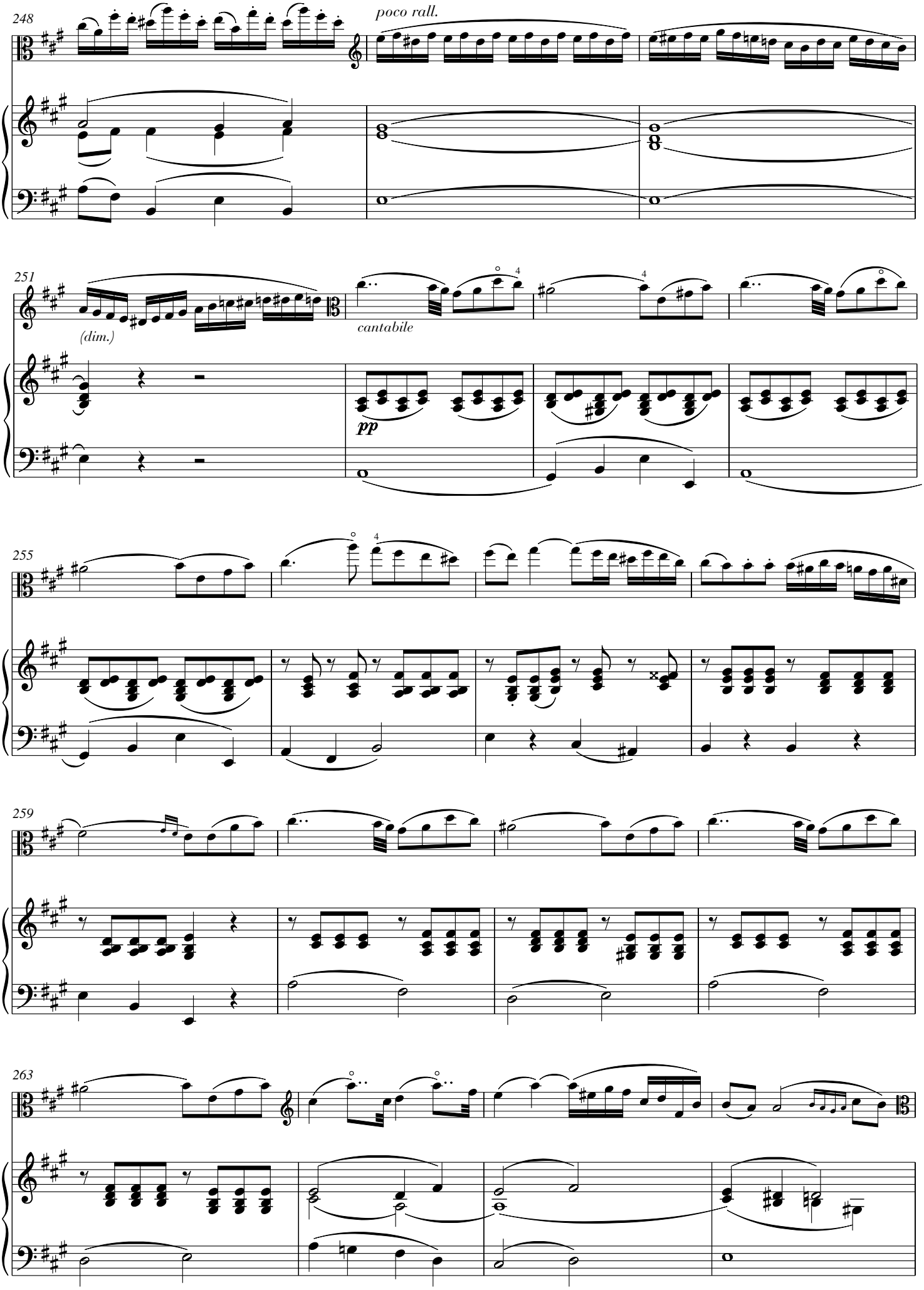

160
163
167
p dolce
p
172
pp
pp
177
SOLO

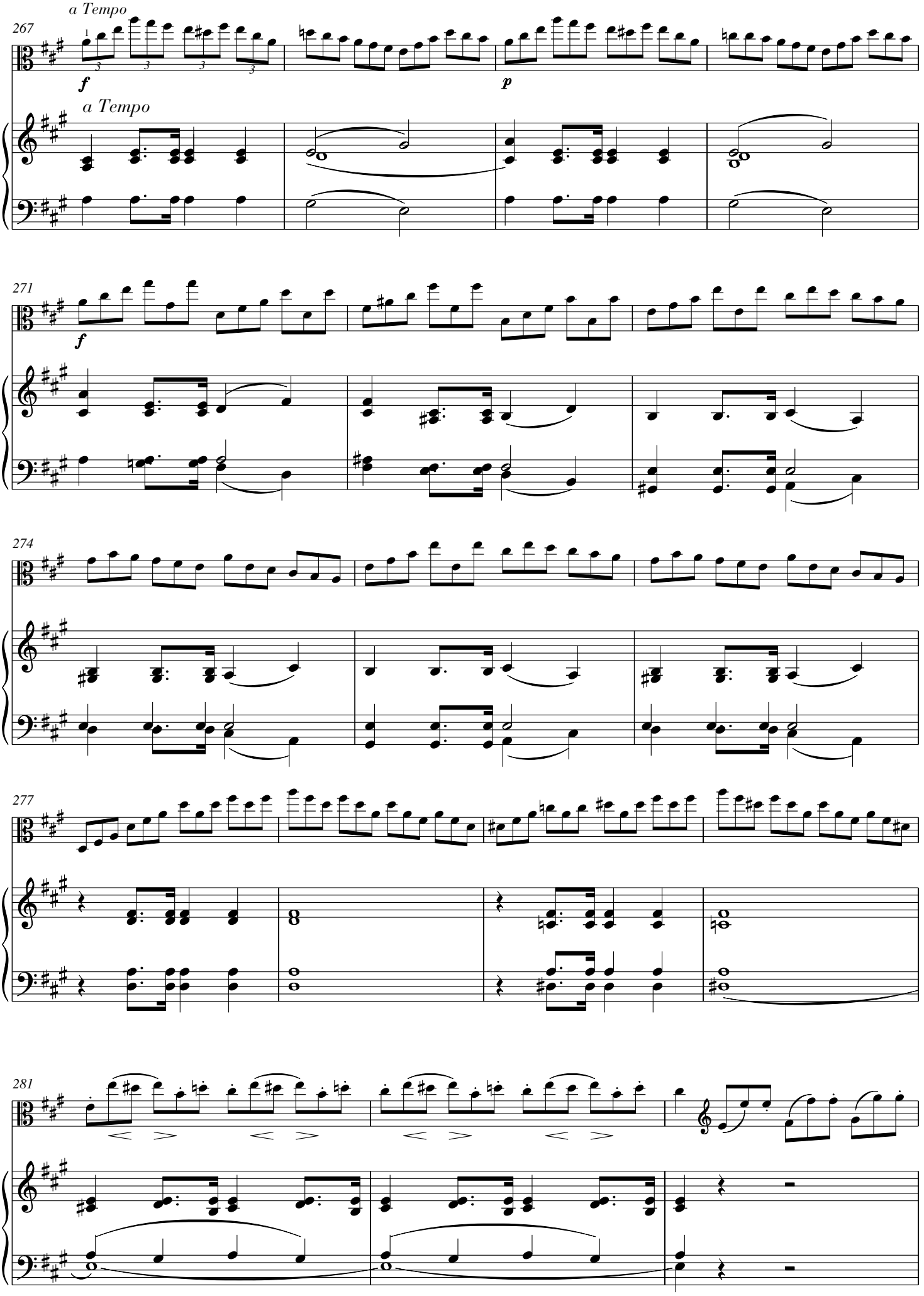

181
184
188
rf
rf
192
195
Minore
f

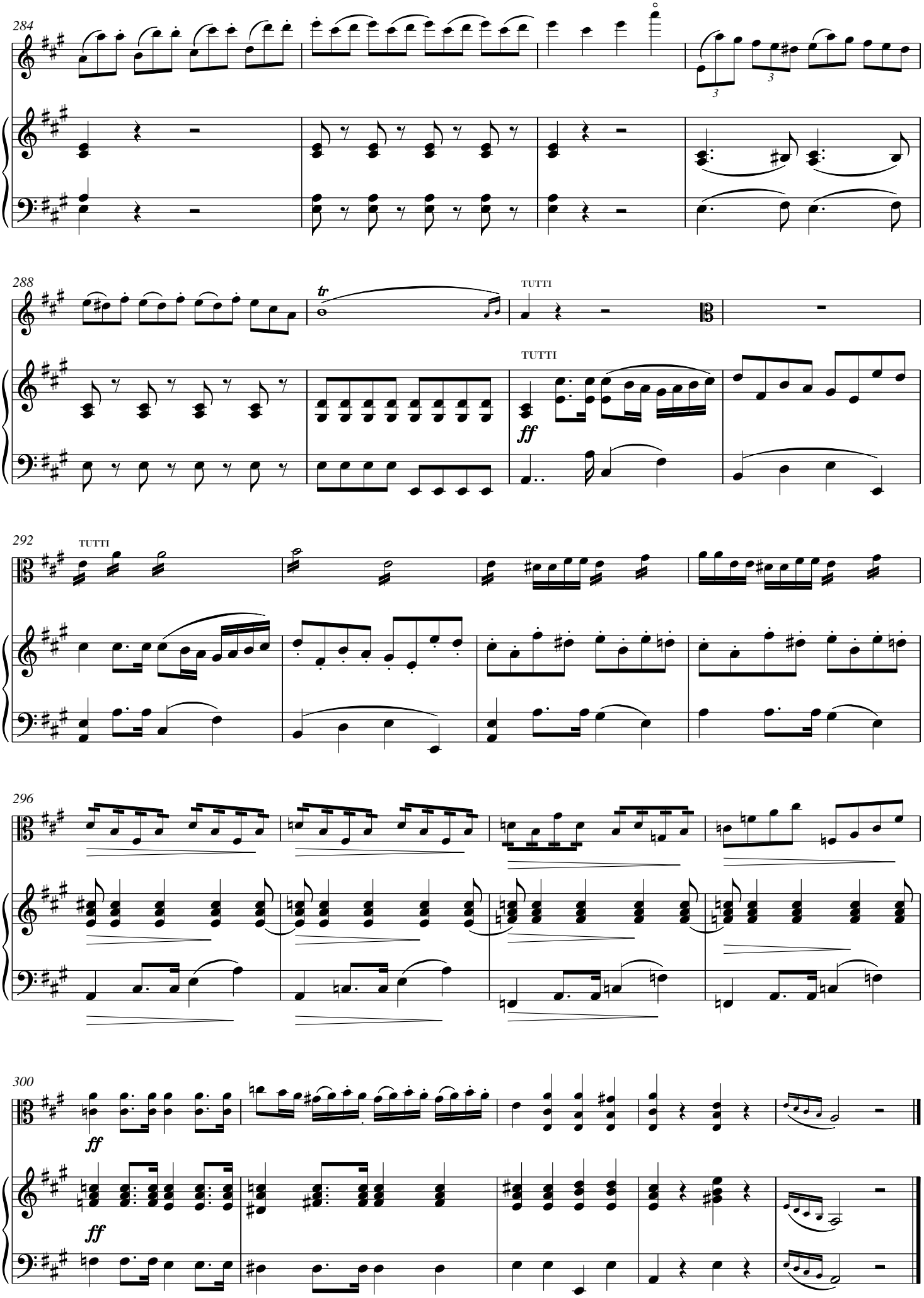

198
pp
201
f
204
1
1
207
1
1
210

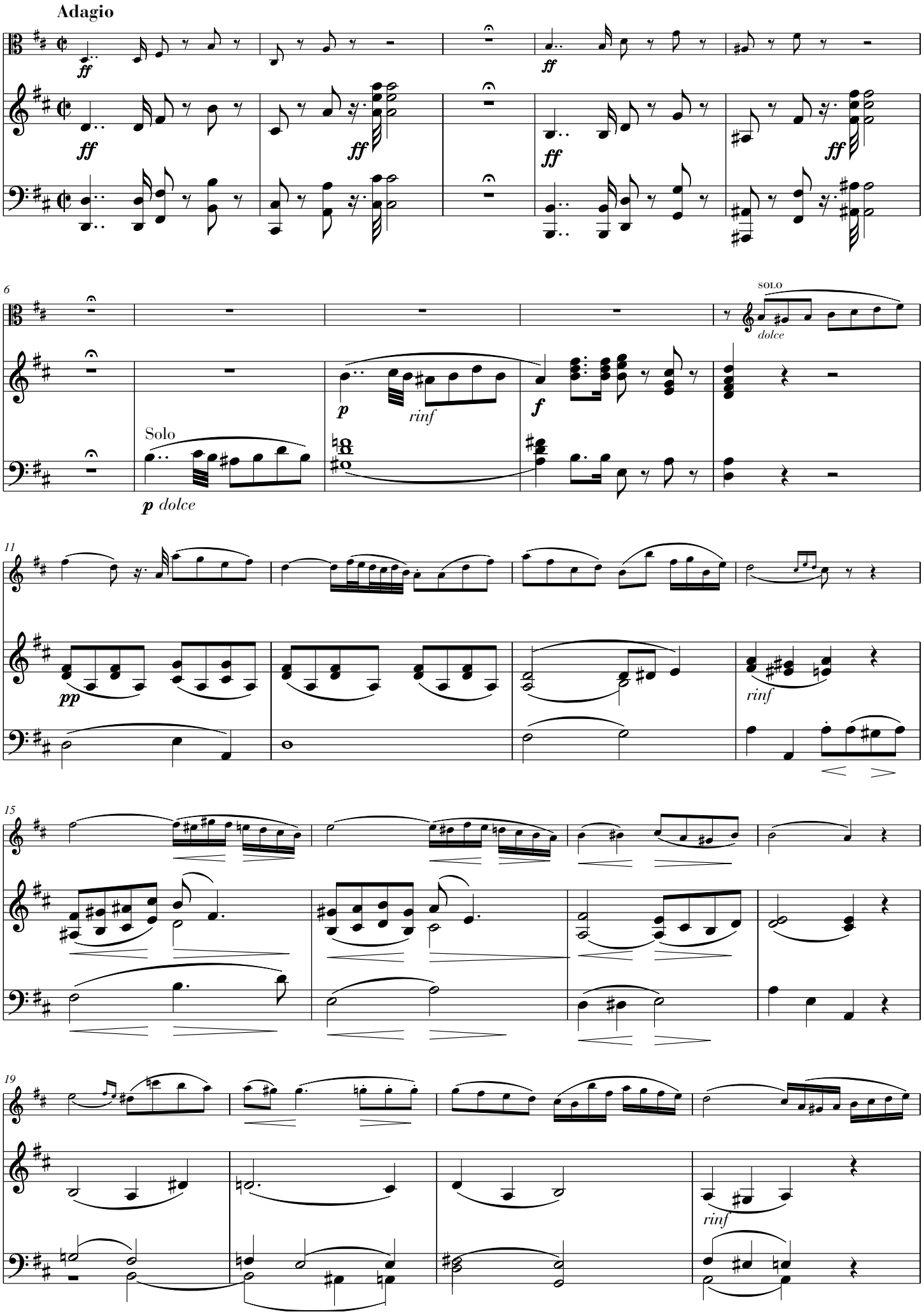

213
216
219
p
223
SOLO
a Tempo
a Tempo
pp
227

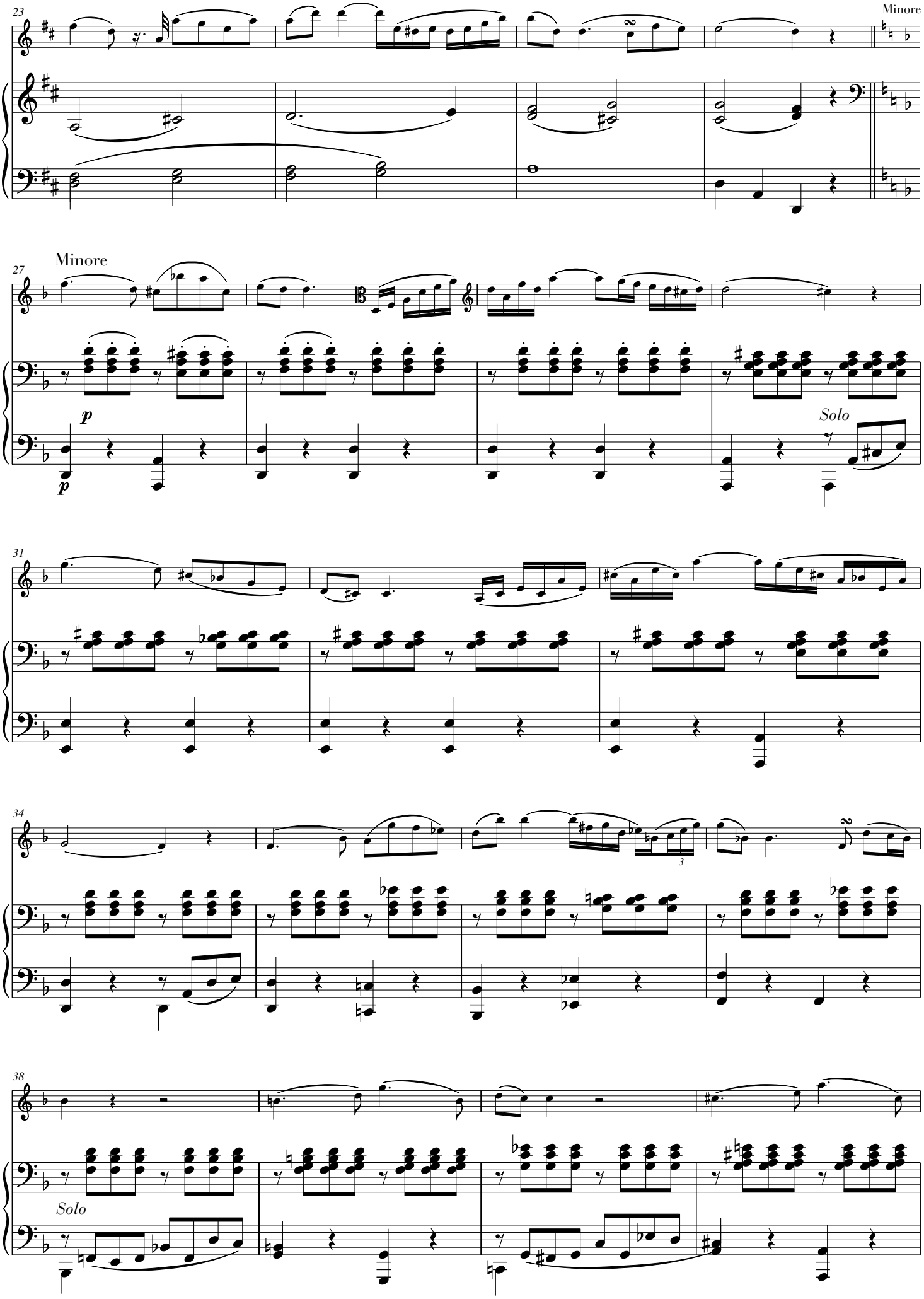

231
rinf
pp
rinf
235
tr
239
f
fp
242
fp
pp
fp
pp
fp
245
cresc.
f
fp

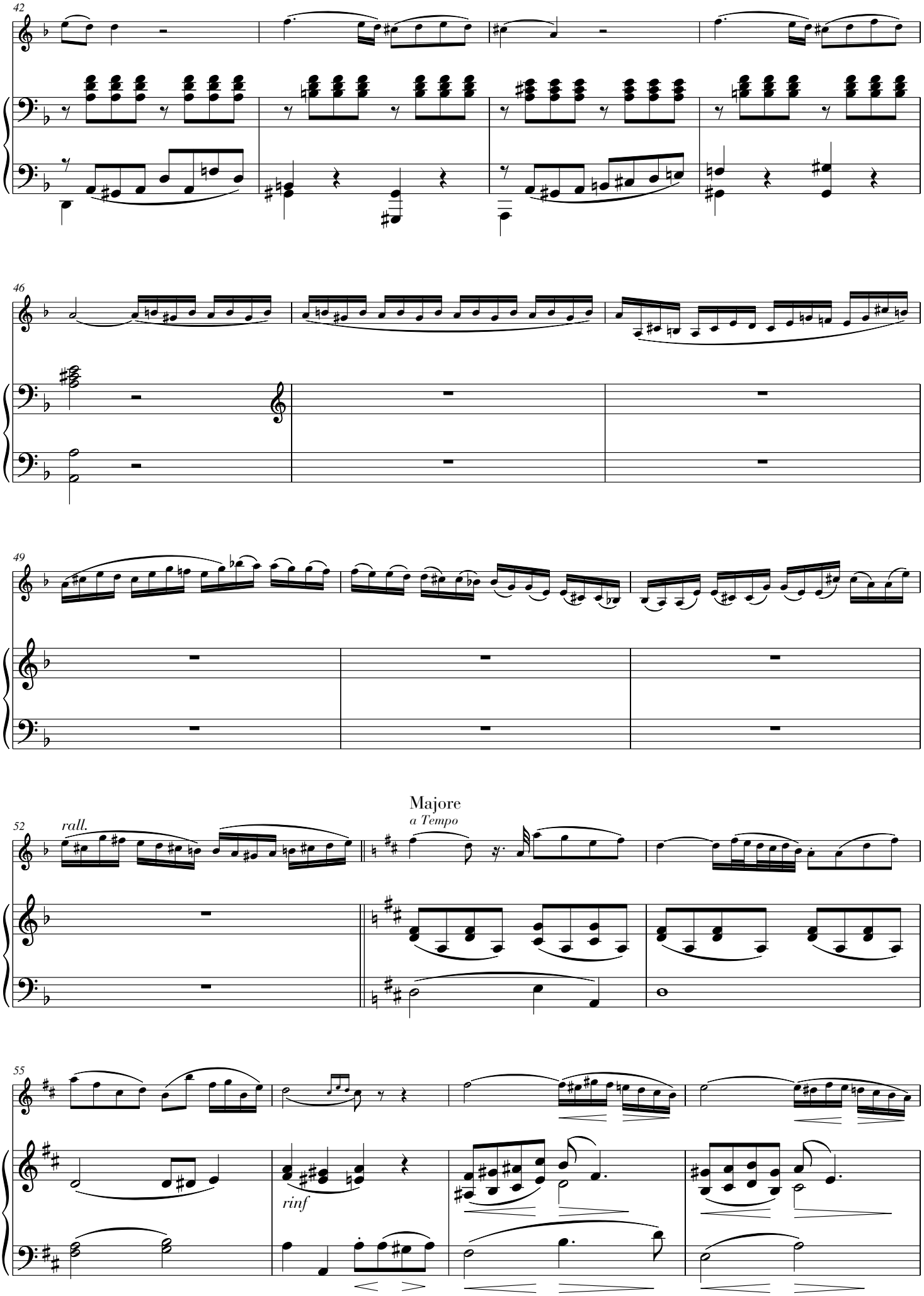

248
poco rall.
251
(dim.)
cantabile
pp
255
259
263

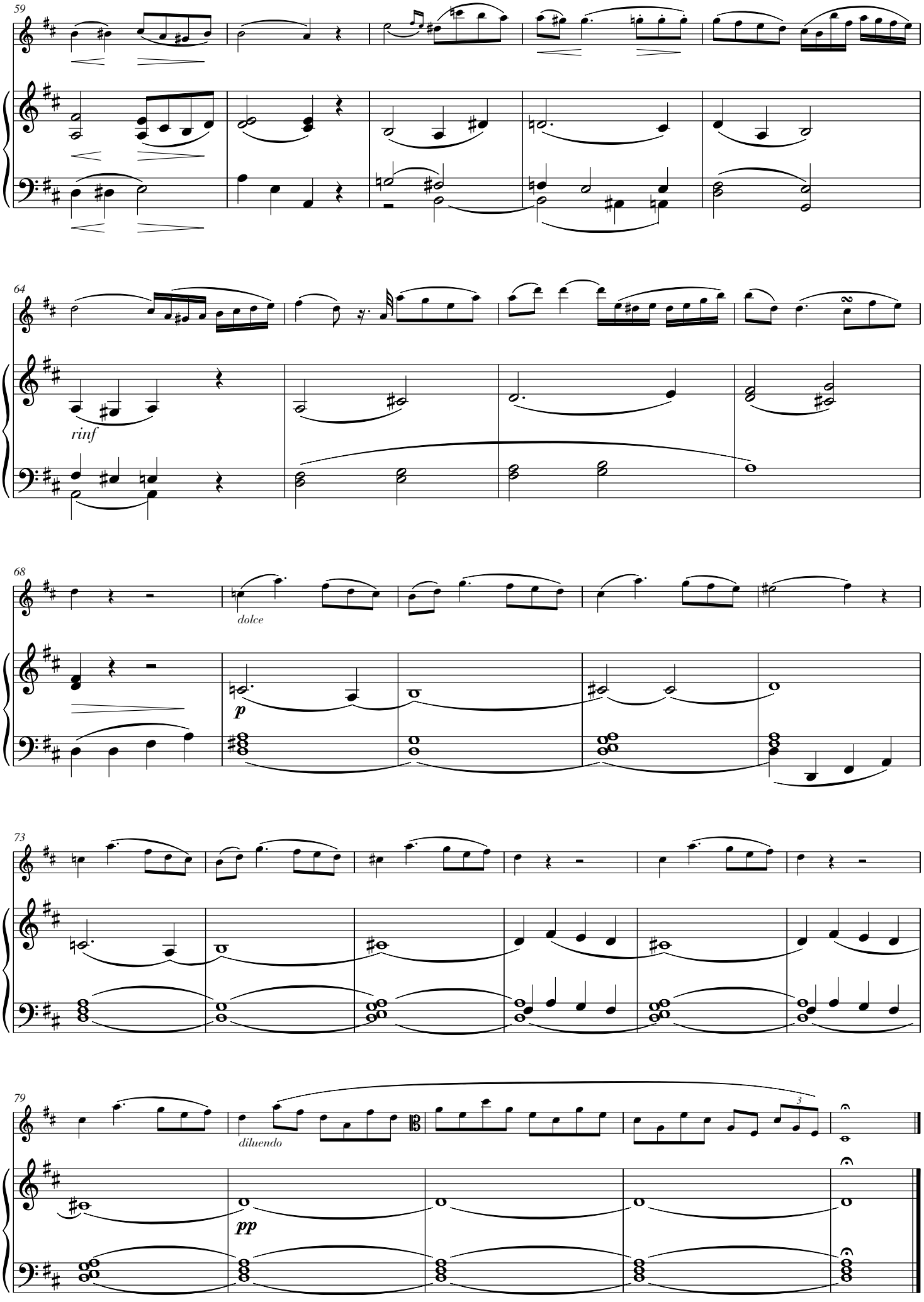

a Tempo
267
f
p
a Tempo
271
f
274
277
281


284
288
tr
TUTTI
TUTTI
ff
292
TUTTI
296
300
ff
ff


Adagio
ff
ff
ff
ff
ff
6
SOLO
dolce
Solo
p
rinf
f
p dolce
11
pp
rinf
15
19
rinf

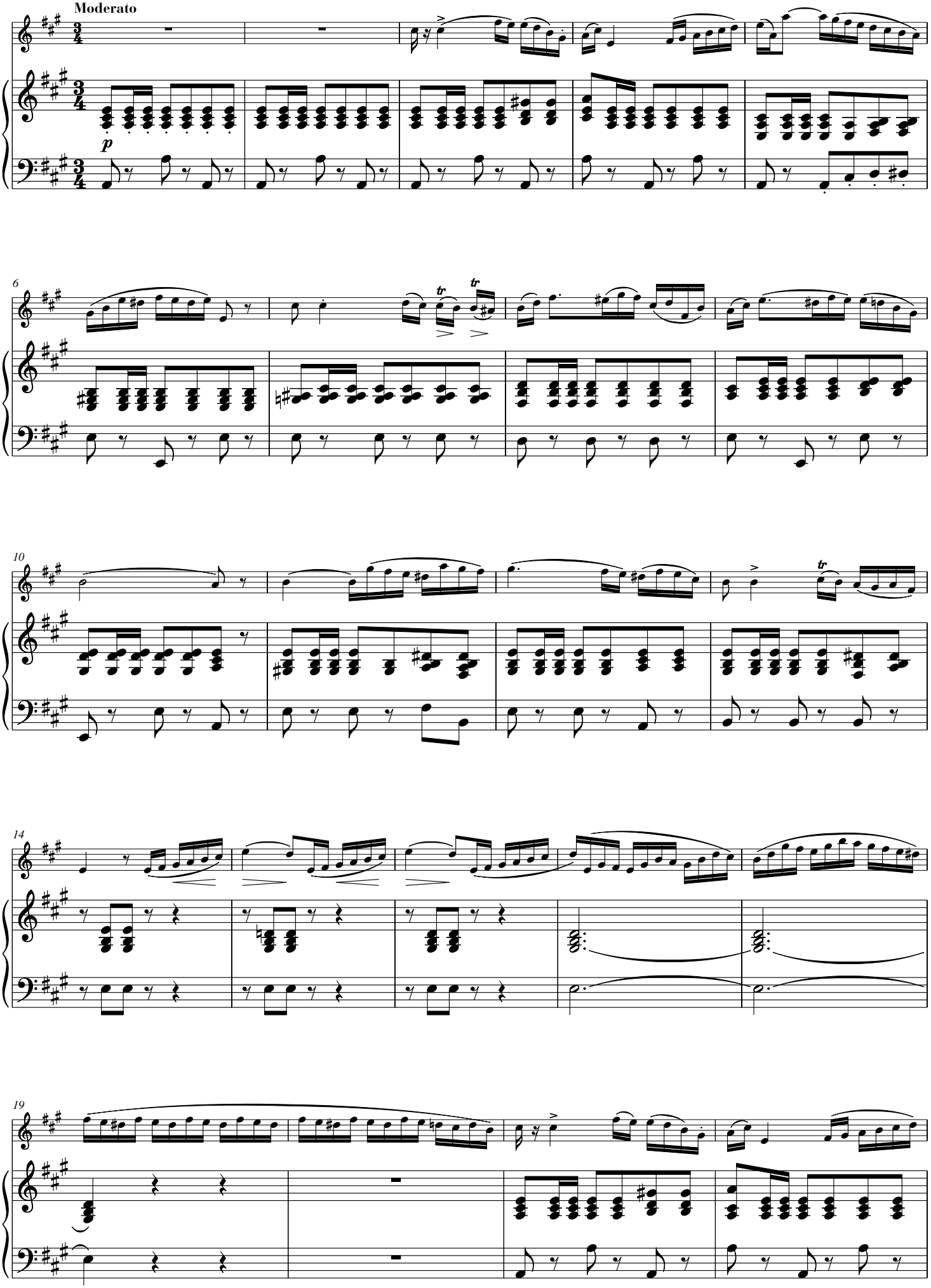

23
Minore
27
Minore
p
p
Solo
31
34
3
38
Solo

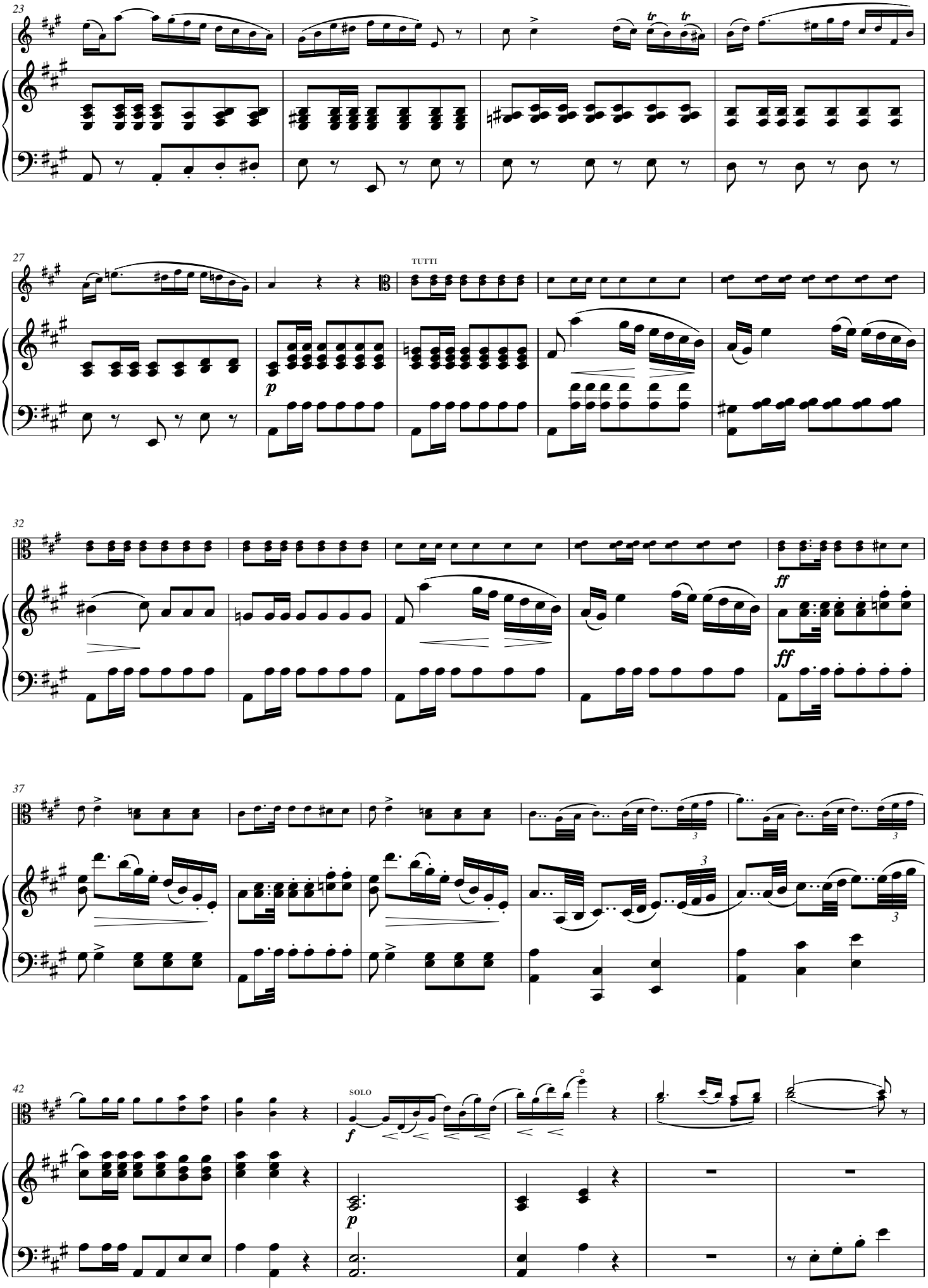

42
46
49
Majore
52
rall.
a Tempo
55
rinf

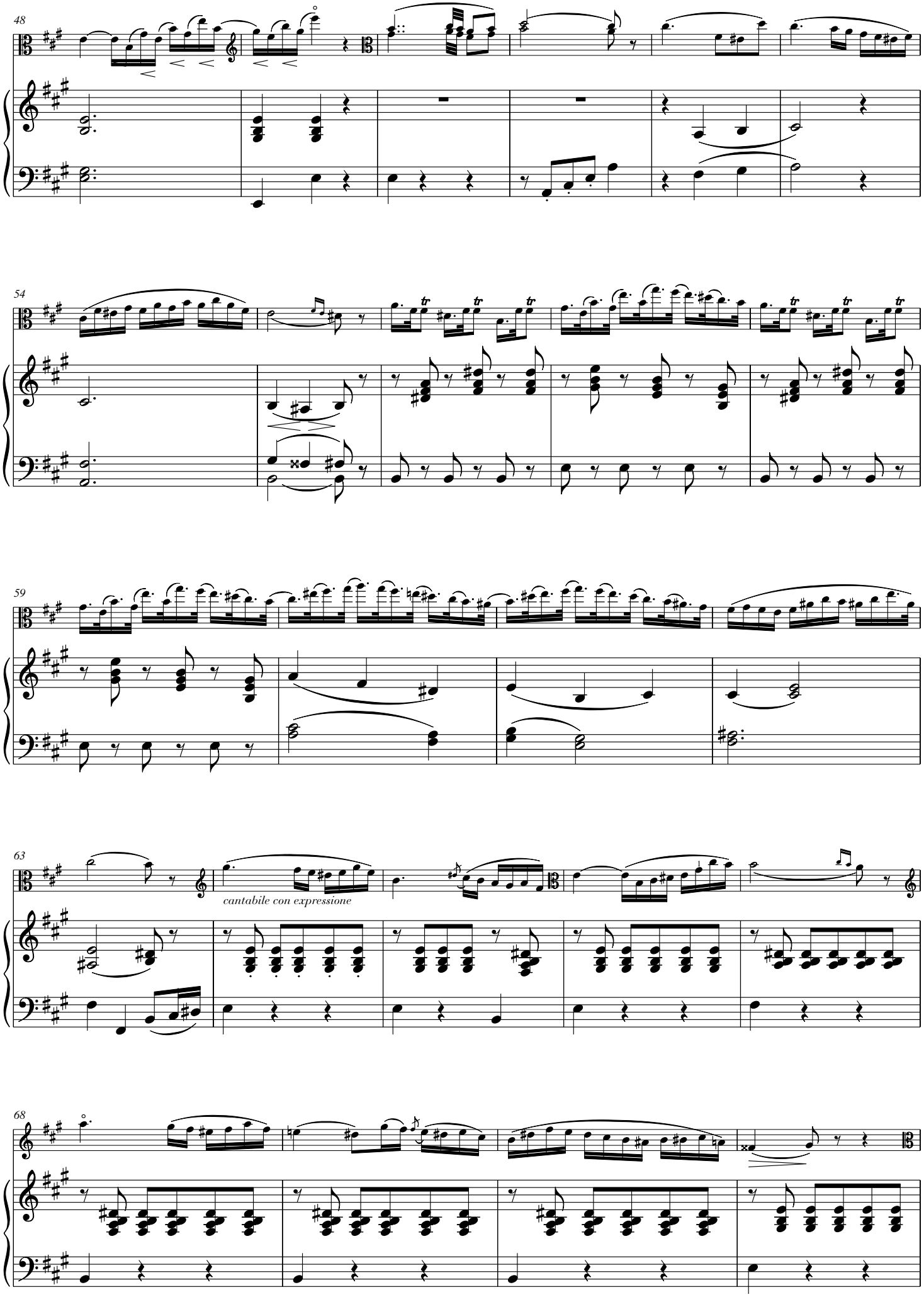

59
64
rinf
68
dolce
p
73
79
diluendo
pp

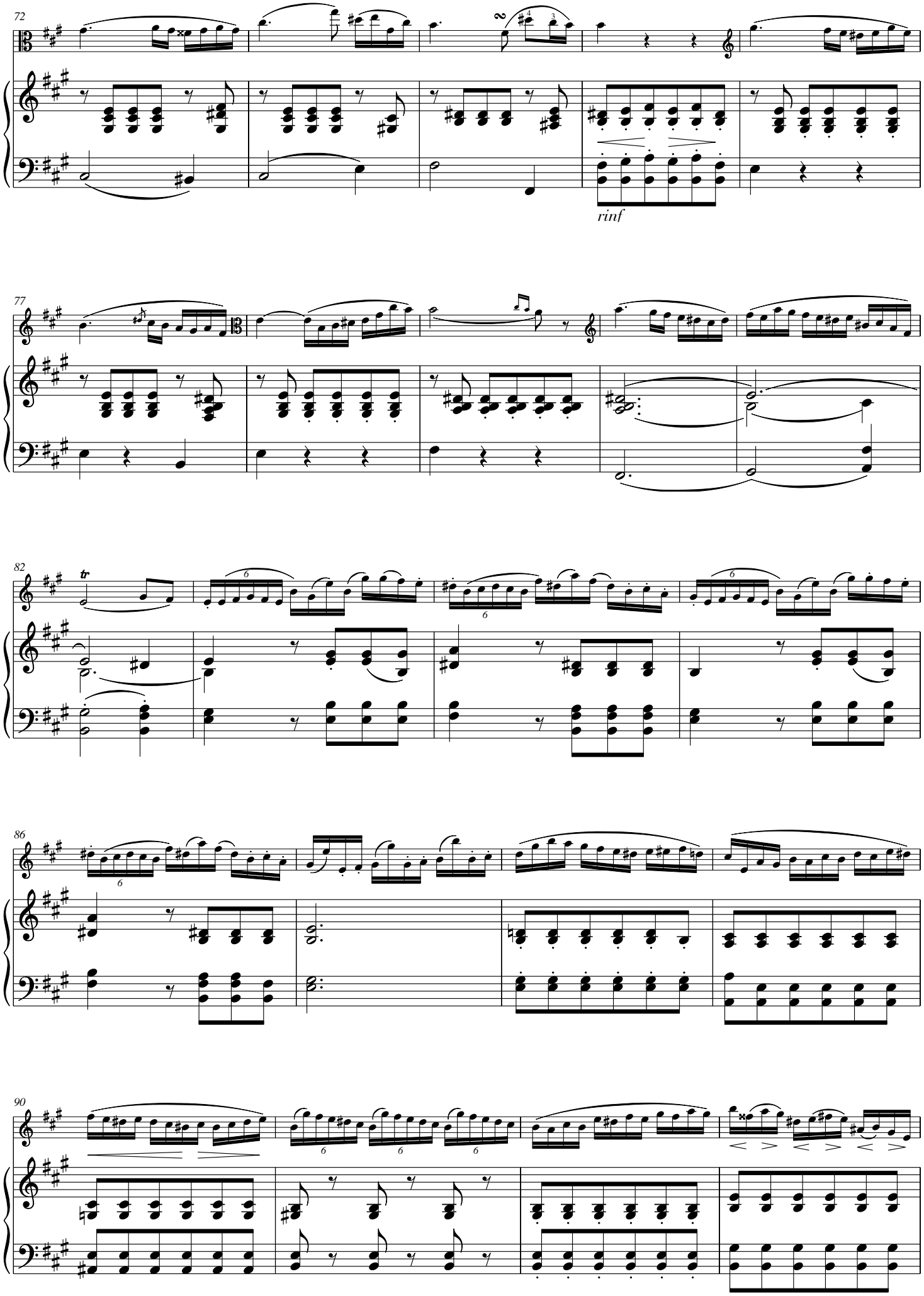
POLONOISE

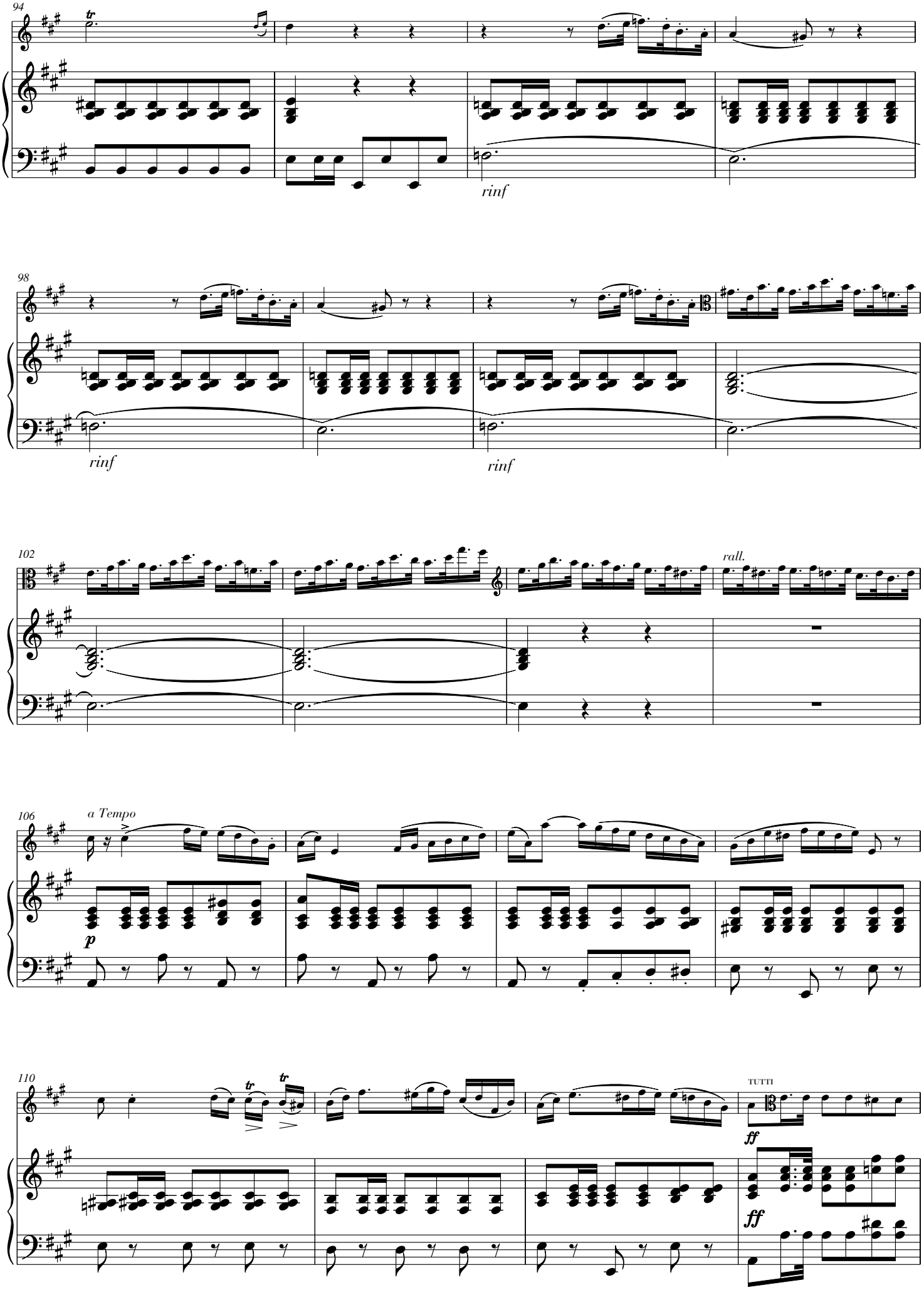
**Moderato**

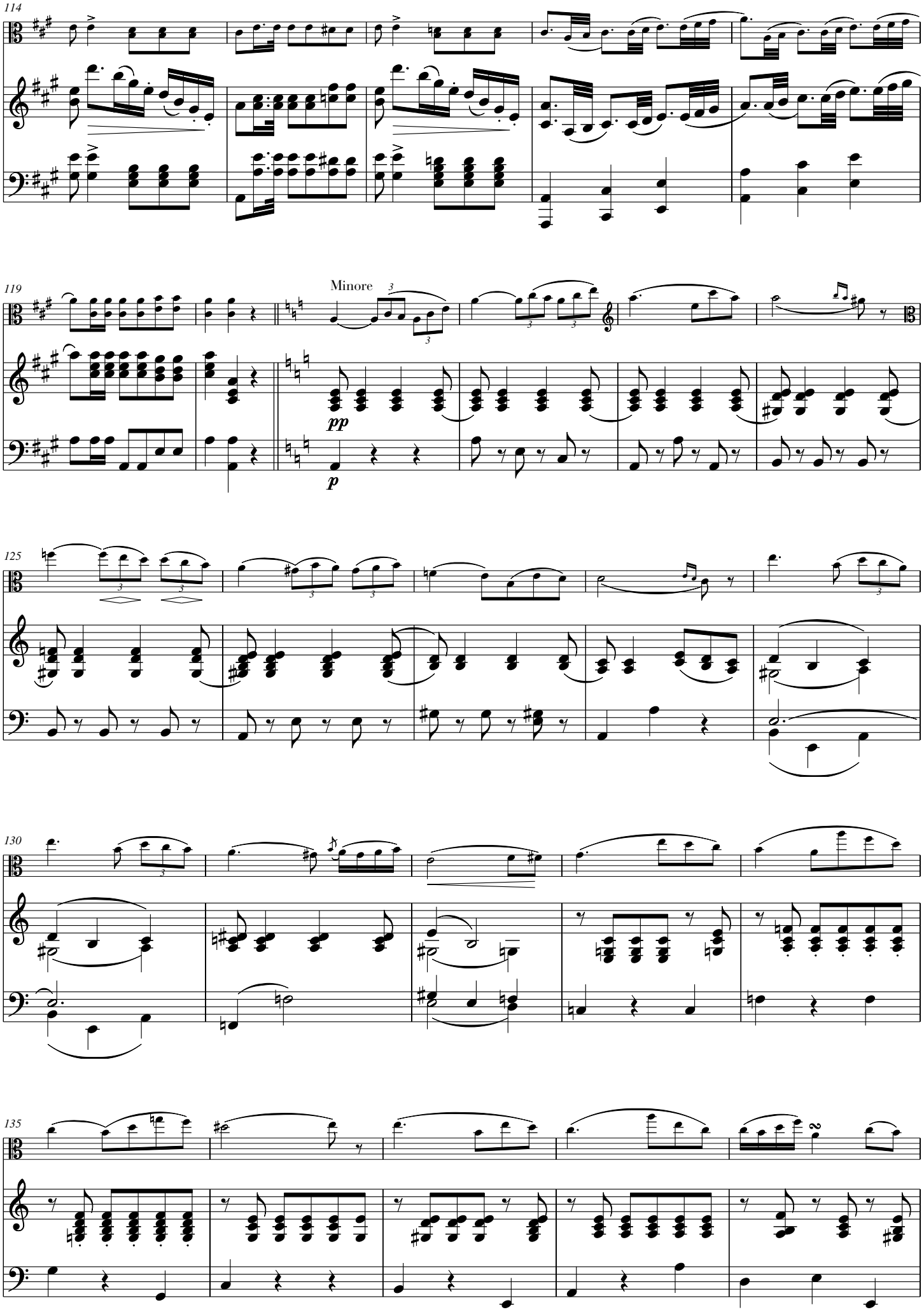


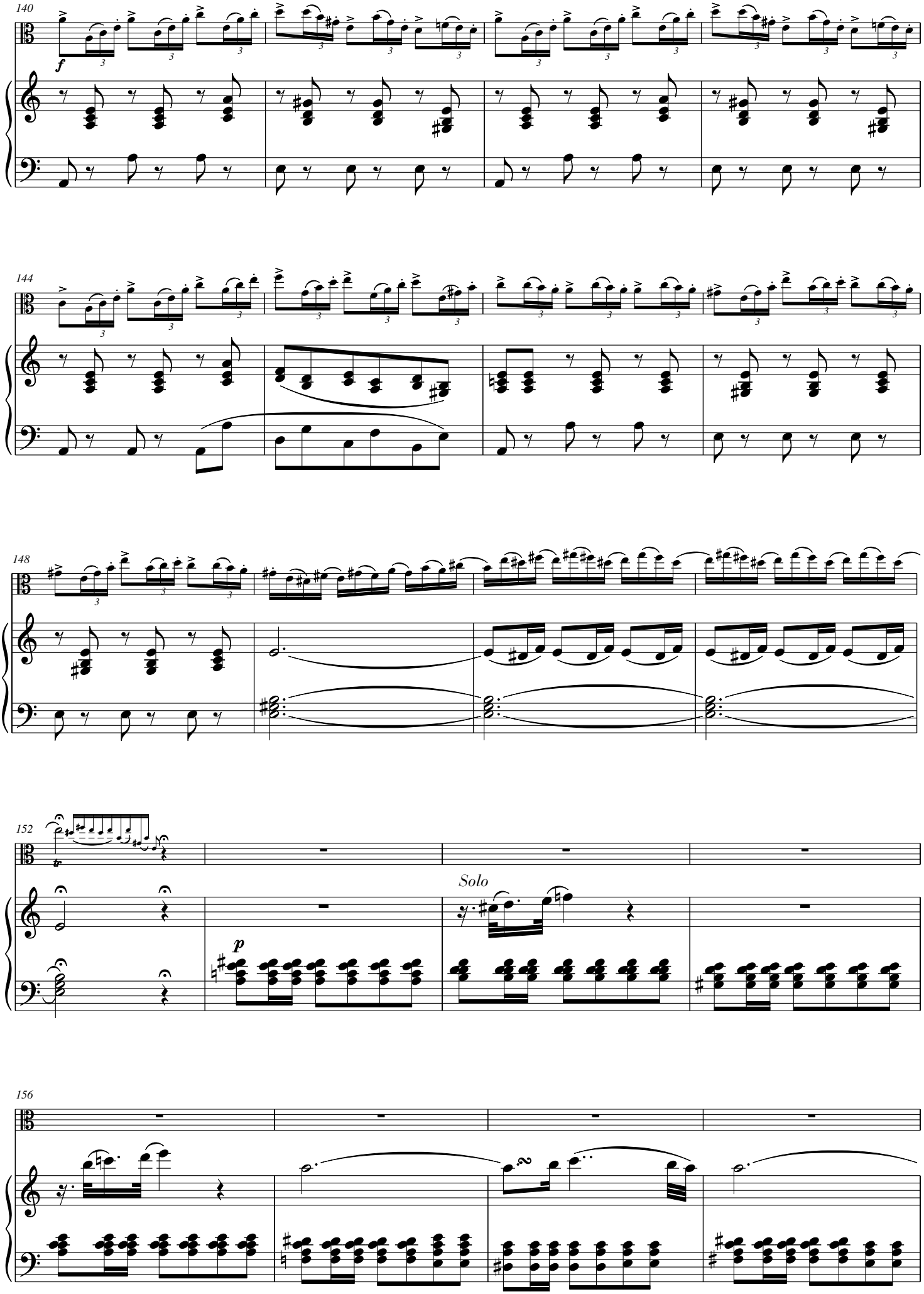

23
27
TUTTI
32
37
42
SOLO

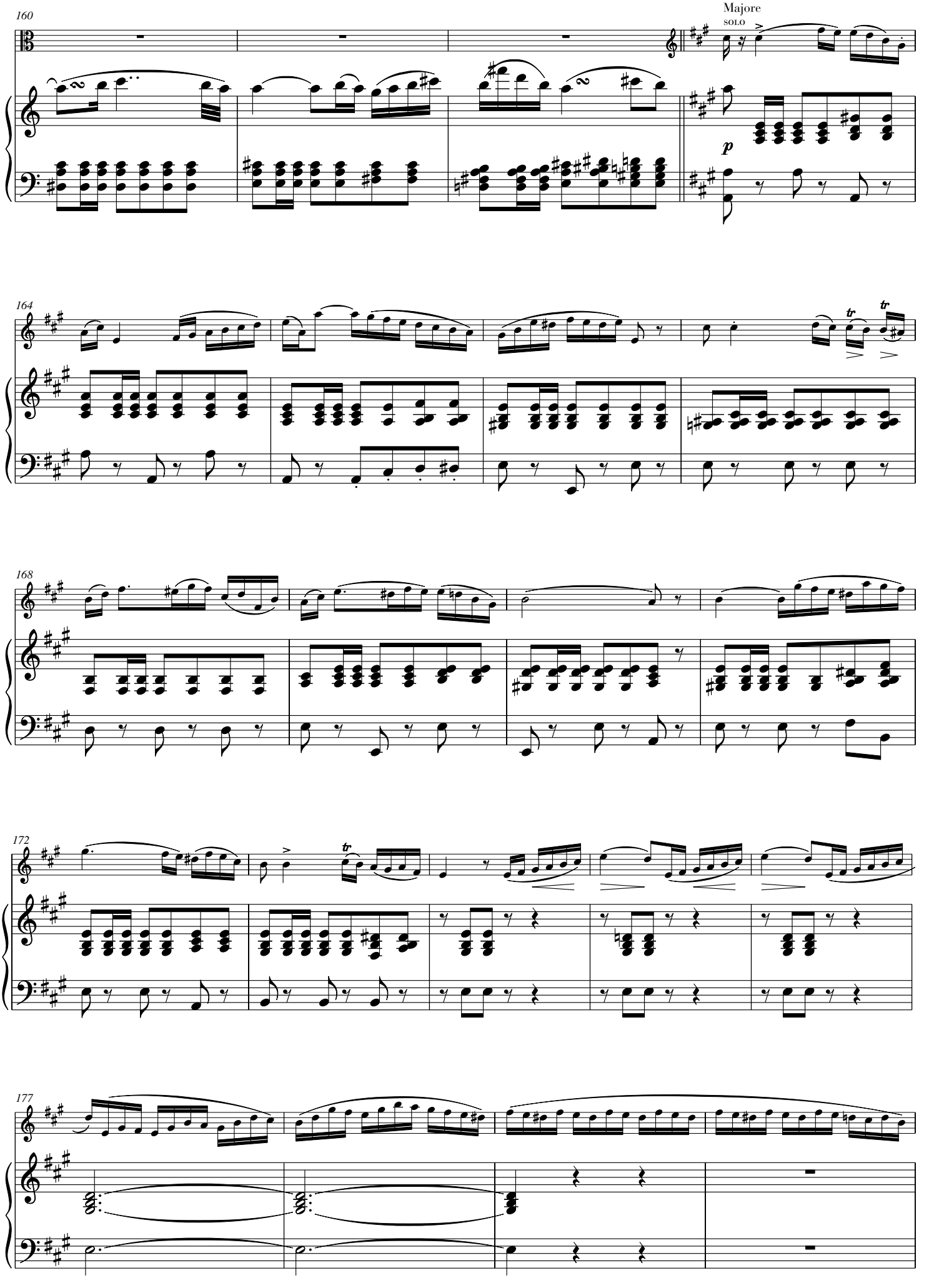

48
54
59
63
cantabile con expressione
68

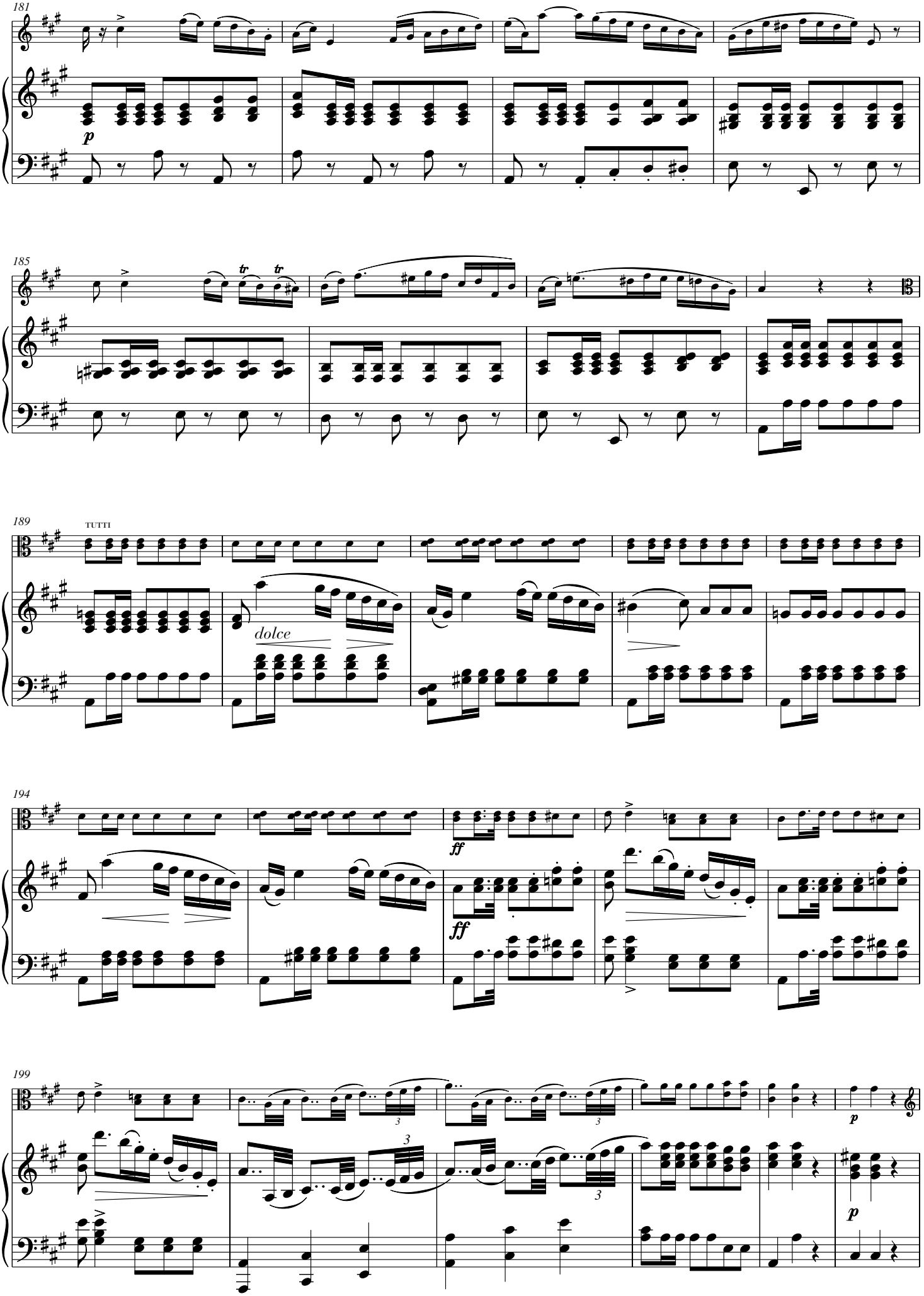

72
rinf
77
82
86
90

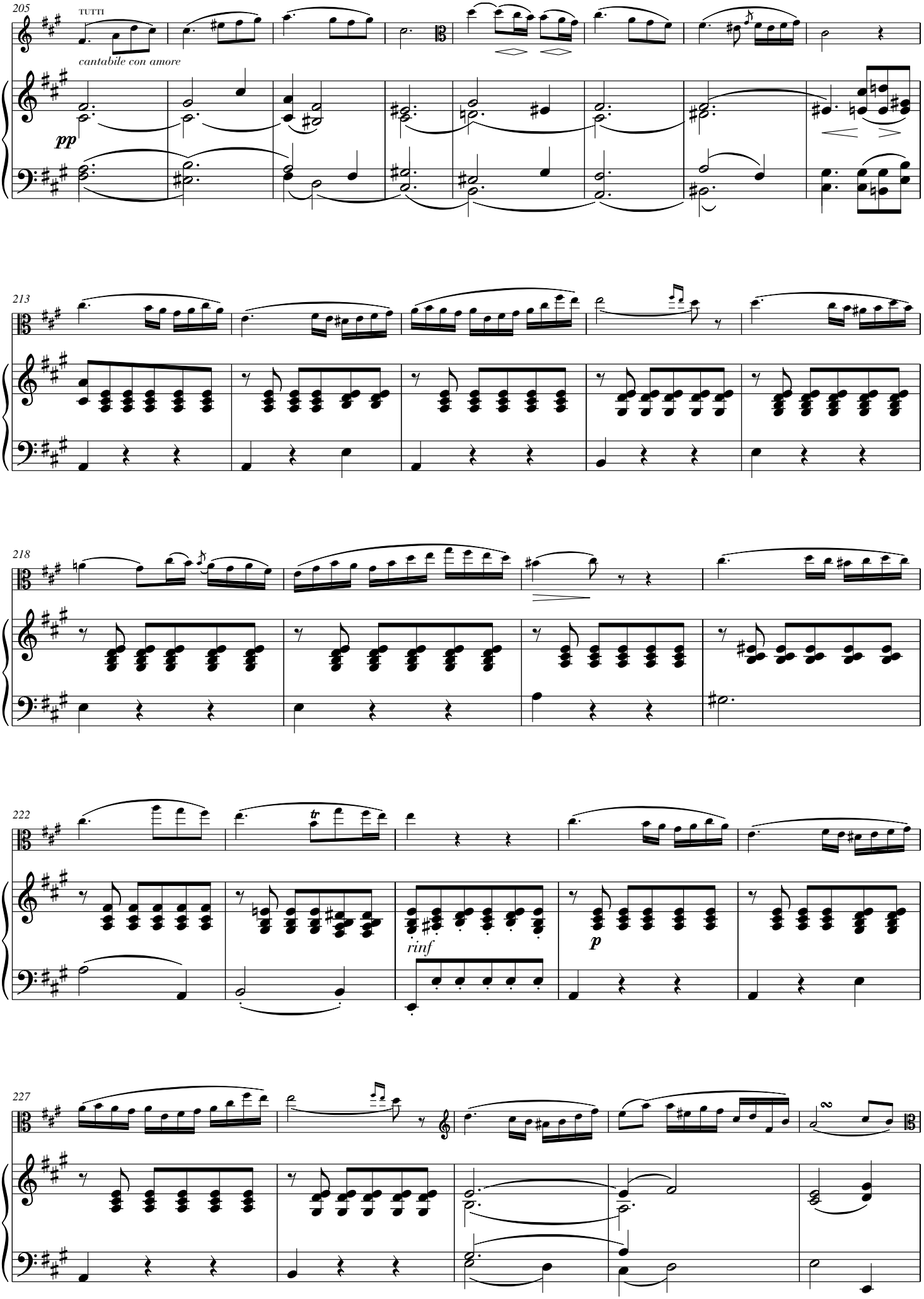

94
rinf
98
rinf
rinf
102
rall.
106
a Tempo
p
110
TUTTI
ff
ff

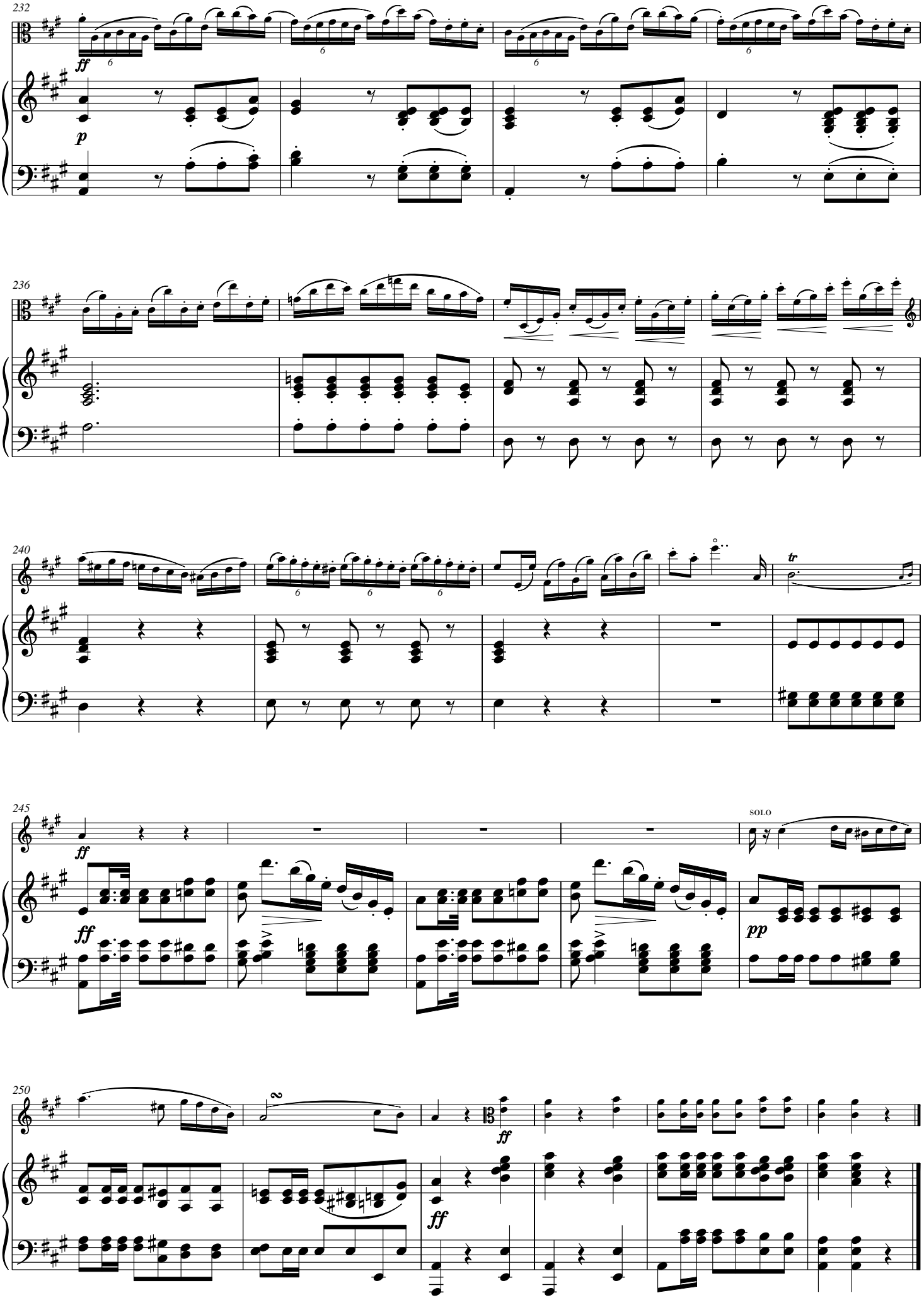

114
119
Minore
pp
p
125
130
135


140
f
144
148
152
Solo
p
156


160
Majore
solo
p
164
tr
tr
168
172
tr
177


181
185
189
TUTTI
dolce
194
ff
ff
199
p
p


205
TUTTI
cantabile con amore
pp
213
218
222
tr
rinf
p
227


232
ff
p
236
240
tr
245
ff
ff
SOLO
pp
250
ff
ff